

MUSICAL DRAMATIC
COURIER

WITH HARMONY
WITH TRUTH

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LEOPOLD DAMROSCH.



NEW YORK, WEDNESDAY, MAY 4, 1881.

THE wonderfully beautiful and entrancing world of sound is analogous to the resplendent and enchanting world of light.

THE organ expresses grand thoughts; but suggests grander. It is stupendous in power, yet seems gaining strength. It appears unbounded, and also enlarging its bounds.

SPOHR'S music created an enthusiasm rarely witnessed on the first hearing of original works. The novelty of the harmonies, the purity and ingenuity of the part writing, the extreme delicacy of the orchestration (especially the treatment of the violins), and the soft, reposeful character of the melodies produced the most remarkable fascination, especially in England.

SCHUMANN came forth not to repeat the ideas of his predecessors with a more winsome grace, but to say new things. He had all the rich eloquence of a man filled with thoughts hitherto wholly unexpressed—perhaps inexpressible. He strove earnestly to record these thoughts and failed, and strove again. But his impressions were always more intense than his expressions.

A MUSICAL composition is an ideal representation or spiritual reflex of some particular people and period. No composer can free himself entirely from the influences under which he works. His ideas, views, conditions of mind, even his means of operation and the shapes of his works are influenced by his country and times. Although music is regarded as a universal art, yet one may plainly see marked differences in various schools that give evidence in point.

EVERY nation has its national music, which reflects or rather expresses the character of the people. Gypsies and Jews, having no nation, can have no distinctive music, although they are singularly gifted musically. The Hebrews in Europe have excelled in all the styles of European music; and if their works are not marked by the greatest originality, they can do as well as others what has been done before. There is now nothing distinctively Asiatic in their productions. The gypsies in Hungary do not study, but "pick up" music with great readiness. They are not originators. In their improvisations they merely make fanciful variations of some known melody with the over wrought, passionate expression peculiar to this people.

THE MAY FESTIVAL—THE WAGNER MUSIC.

THE selection of detached pieces from Wagner's art works for performance at the May Festival was, doubtless, attended with difficulty. Possibly, this great master's most difficult, most recent and most highly original compositions were set aside for easier and more familiar ones, out of consideration for the solo singers and the audience. These better known pieces will surely find more favor in so large a gathering of persons, the majority of whom cannot be supposed to wish to hear Wagner's latest and greatest wonders.

But, it must be acknowledged, that the programme would have presented greater attractions if the music of an entire act of some one opera had been announced, rather than five unconnected pieces. However, Wagnerites may take comfort in the fact that the music of their leader will be heard at every meeting except the first.

The "Kaiser Marsch," for orchestra and chorus, like the "Huldigung's Marsch" and that written for the exhibition in Philadelphia, is large and of most masculine proportions; therefore it is well qualified to display the full powers of the performers at the Festival, although it is possible that it may not prove so attractive as Wagner's opera music. A comparison of this work with the celebrated "Tannhauser March" will show the change that had taken place in Wagner's style between 1845 and 1871.

The "Ride of the Valkyries" for orchestra, and Siegmund's "love song" for tenor solo, have been so frequently heard here as to need no comment.

The "Rienzi" scene for soprano and tenor solo voices, and chorus (which will consist at this performance of

1,200 ladies and 250 boys), can hardly fail to be welcomed, although Wagner of 1842 is not the Wagner who inspires our highest praise. This "Rienzi" music is now the "music of the past," and Wagner's so called "music of the future" is in reality the "music of the present." It is the music of our dreams. The "Götterdämmerung" selection, given at the Academy of Music, with Mme. Pappenheim as *Brunnhilde*, still occupies our thoughts as a great event in the musical experience of art lovers. It remains as a tidal mark, proving that the sea of emotion may cause tonal waves to rise to an extraordinary height. No living musical composer has produced a work that so truly characterizes the last quarter of the present century as this grand stage piece.

The compositions by Brahms, Raff, Rubinstein, Reinecke and others, might, for the most part, have been written half a century earlier, as far as regards any marked originality in harmony, counterpoint or other technical details to be found therein.

The overture and selections for solists, chorus and orchestra from "Die Meistersinger," form, perhaps, the most happily chosen quotations from the art works of Wagner to be given at the festival. The overture is grand and polyphonic, without being heavy or pedantic. It has most gorgeous orchestration, and yet does not, like the works of some moderns, principally depend upon "harp effects," "pianissimo effects," "drum effects," "brass effects," violent contrasts, &c., for favor. The music of Wagner seldom bespeaks attention on account of its resplendent instrumentation, for it presents musical ideas that are so noble as to be comparatively independent of any such adventitious aids. They occupy our thoughts so completely that we become comparatively indifferent to their sensuous manifestation. These ideas are developed so consistently, and appear in so many different forms, on each recurrence presenting new charms, making additional claims on the attention, that at last the hearer is spellbound and enraptured with their beauty.

We have spoken of Bach as the greatest musician known to the modern world, and Wagner as the greatest living musician. These two men now form, as it were, the beginning and end, the Alpha and Omega of our new art of music. Yet strange to say, the more elaborate technically their works in the free fantasia style are, the closer they are assimilated in character. It is most common to compare Wagner with Beethoven, but it is easy to show that he is more closely related to Bach as a harmonist, contrapuntist and writer of "infinite melody," and it is a grateful task to draw attention to this truth.

Both Bach and Wagner have used harmonies in the most daring manner. Compare those in the Toccata in F of the third afternoon concert, or in the Organ Fantasia in G minor, or the Chromatic Fantasia in D minor, with those at the close of the "Meistersinger" overture, or the Tetralogy. Bach and Wagner have habitually interlaced melodies to form tonal webs of great complexity. Compare Bach's counterpoints, generally, with Wagner's many-parted progressions, and especially those in the "Meistersinger" overture. These composers summed up all that preceded them, and caused their contemporaries to stand aghast at their artistic deeds.

THE DE BEAUPLAN OPERA COMPANY.

THE Northern tour of the French Opera Company, of New Orleans, has terminated unsatisfactorily. This is to be regretted, for the company deserved a better fate. The organization consisted of artists who were earnest in their efforts and qualified to perform the largest works of the French grand opera school so well as to be worthy the most respectful attention, not only of opera-goers generally, but of experienced and discriminating critics.

It would be a much more agreeable task to record a success rather than a failure, and especially as one would willingly see a feeling of generous, artistic rivalry promoted in the various States of the Union. Whatever the shortcomings of this combination of performers were, it is admitted, first, that they put forth a programme of six operas, to be performed within six days, that will well bear comparison with any announcement of the kind we have had in New York this season. Second—That the three operas actually performed were given so well as to reflect credit on all engaged in their representation. In many respects, especially in details, the performances were superior to those we have been accustomed to extol. They were more equal. Instead of the entire interest being centred in two or three principal characters, it was extended even to the chorus singers. Third—And be it remembered, that the choruses were sung in tune, and not so persistently below the pitch as those given by the Mapleson company. Fourth—These chorus singers acted intelligently and grouped themselves artistically, instead of standing in rows and taking the least possible interest in the scene. Fifth—The acting generally was of a high order of merit. In fine, the conductor, the or-

chestra, the chorus, the ballet, the stage setting, &c., were most praiseworthy.

With reference to the singing of the principal vocalists, there may be—there must be—some difference of opinion, so wedded are we to our natural or acquired tastes and inclinations. But hardly any one would dare venture to deny that in all other respects they performed their parts satisfactorily. Mme. Ambré had been welcomed here previously as a member of the Italian Opera Company. The only voice that seems to have given general dissatisfaction was that of M. Pellin, who played the title rôle in "Faust." The singing of M. Tournié and that of others was marred by the excessive and indiscriminating use of the *vibrato* style. But, however unwelcome this tremulousness may be to Northern ears, it is possibly considered quite desirable in the South. We well know what strange ideas many of our most highly lauded singers here have of "expression" and the blood curdling attempts that are sometimes made with a view to effect. It hardly becomes us to condemn the feverish, over wrought excitement and continuous *tremolo* of the French singers, and point to the unsuitability of this style of delivery for passages intended to be sung calmly and with a certain repose and peacefulness. When even our ordinary church singers will unduly exaggerate every emphasis, and rant or gush pathetically, or attempt so awful a deed as to simulate the expiatory sufferings they are merely called upon to recount impressively for the devotional purposes of contemplation and meditation—when these complacent singers endeavor to impress upon us their opinion that the voice of M. Tournié is not a tenor, but a baritone, and that it sounds "throaty," that his tremulous tones are out of keeping, and in the end monotonous and exasperating,—we silently revolve within our minds what we have suffered from these critics in holier places, where their acts may have made the very angels weep.

When it is remembered this French company traveled entire—did not pick up orchestral musicians, &c., at the various cities, but that its members made up a uniform body, well accustomed to each other's stage business; that the operas were given in their entirety, with the complete ballets, as composed by Meyerbeer, &c., New York is a loser by not having the complete series of performances. We should, at least, learn from the French their ideas of opera, and become less willing to praise the slovenliness of the Italians in stage matters, and less childish or unformed in our enthusiastic reception of certain other puerilities in this fashion-ridden field of art.

SHAKESPEARE AS A MUSICIAN.

PART X.

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SHAKESPEARE associates hard voices with hard natures, as in "Henry VI.," part 3; musical discord with moral discord, as in "Henry VI.," parts 1 and 2, and "Winter's Tale;" sweet music to sweet peace, as in "Othello," "Twelfth Night," and "Cymbeline." He also points out that sweet music induces mental repose, as in the "Tempest." In the final quotation from the following play he regards a soft voice as indicative of a gentle nature. In "Coriolanus" the character of the voice is similarly made to coincide with the character of the person.

"KING LEAR."—

"These eclipses do portend these divisions, fa, sol, la, mi."

"I'll beat the drum,
Till it cry."

"The foul fiend haunts poor Tom in the voice of a nightingale."

"Some time in his better tune remembers
What we are come about.""He was met even now
As mad as the vex'd sea; singing aloud.""Cure this great breach in his abused nature:
The untuned and jarring senses."

"Louder the music, there."

"We, too, alone will sing like birds i' the cage:
• • And pray, and sing."

See "Henry VI." (parts 2 and 3) and "Cymbeline."

"The strings of life
Began to crack. Twice then the trumpet sounded,
And there I left him tranced.""Her voice was ever soft,
Gentle and low; an excellent thing in woman."

"TWO NOBLE KINSMEN."—

"The tenour of thy speech."

See "Pericles," page 143.

"Had mine ear
Stolen some new air, or at adventure hummed one
From musical coinage, why, it was a note
Whereon her spirits would sojourn, rather dwell on,
And sing it in her slumbers."

Here even such simple acts as the thoughtless singing

of a tune, or humming to one's self, without definite purpose or external object, is not unnoted.

"In their songs curse ever-blinded fortune."

"To hear him
Sing in the evening, what a heaven it is
And yet his songs are sad ones."

(Morris danced.)

"Ye have danced rarely, wench."

"And in their funeral songs for these two cousins
Despise my cruelty," &c.

"Soldiers sing my epitaph."

(Refer to "Much Ado," page 203, and "Winter's Tale," page 239, and "Phoenix," page 223, for burial songs.)

"I heard a voice, a shrill one; and attentive
I gave my ear: when I might well perceive
'Twas one that sung, and, by the smallness of it,
A boy or woman," &c.

(Refer to "As You Like It.")

"At ten years old
They must be all gelt for musicians
And sing the wars of Theseus."

"She would have me sing," &c.

"He'll dance the morris twenty mile an hour," &c.

The Moriska possesses some interest from its having been used in Corsica to represent the fights between the Crusaders and Saracens. It was probably brought to England in the time of Edward III., when John of Gaunt returned from Spain. (See "Henry V." and "Two Noble Kinsmen.") It derived its name from the Moors, and was regularly adapted in England for the May festival, which from time immemorial has been the chief feast there as in Sweden and other northern countries. In Henry VII.'s time and later, the accounts of church wardens prove the dance to have been very popular at parochial festivals generally. It still survives in country districts as the May day chimney sweepers' dance. In the olden time rich and poor joined in the festival of joy and gratitude for the spring after the long and dreary winter. The morris dance was executed round the May tree erected on a large lawn. The leader was the clown, dressed in yellow cap with black border, blue jacket, red trousers and black shoes. He imitated the barking of dogs, and produced merriment by comic jumps and gesticulations. The personage next in importance was "Mariana, or the May Queen," generally a modest looking girl known to possess a rare combination of excellent qualities. The costume consisted of a golden crown, long hair, tied with white, yellow and scarlet ribbons, a bodice of finest cloth laced with yellow string, an upper dress of flesh-colored silk with wide sleeves trimmed with gold fringe, and an underskirt of sky-blue displayed from the knee downwards. Her left hand held a pink, the symbol of the season.

Friar Tuck was her companion, a jolly monk with shaven face, red cheeks, big neck, plump figure, and dressed in a dark red capoch fastened by a belt adorned with a golden tassel. Red stockings and shoes completed his costume, and the belt suspended a leathern pouch holding the dainties offered him by the merry company. Friar Tuck recalls the confessor of Robin Hood of Sherwood forest. Then followed the suitor or chamberlain of the Queen, dressed in white and blue and wearing long hair, and afterwards the amusing "hobby horse." The color of this restive animal was mostly reddish white, and its cover of scarlet cloth so nearly touched the ground that the legs of its rider could not be seen. The horseman had a gorgeous red mantle richly embroidered in gold, and in a cap of the same color was a scarlet red ostrich feather. The unmanageable horse caused great pleasureable excitement, especially when it tried to throw the rider. Then followed the squire, and afterwards Tom the piper, dressed in blue jacket and sleeves with yellow cuffs. Over this jacket hung a short red mantle with arm holes and yellow collar. He had also red cap with yellow stripes and brown trousers. A Moor or Morisko came next, dressed in fanciful costume, and the procession closed with the jester or fool who, bat in hand, wore a blue fool's cap, on the top of which were sewn large yellow donkey's ears. His left leg was yellow with red shoe, and the right red with yellow shoe.

The dancing then as now consisted of turning round while dancing or jumping round the maypole adorned with garlands, flags and pennons, and bearing the inscription "A Merrie May." Little bells attached to the dancers' dresses were indispensable. (See "Tempest," page 143.)

The maypole of the present consists of a light framework entirely covered with leaves, which hide the man inside, who dances round, turning the green cage.

The maypole of Merrymount, that first inspired Motley to write and was the subject of a brilliant sketch by Hawthorne, was erected on the 1st of May (old style, now

10th), in 1627. Shakespeare's plays were then almost the latest novelties in print.

"And gallops to the tune of 'Light o' Love.'"

See "Gentlemen of Verona" and "Much Ado About Nothing."

"Dancing as 'twere to the music
His own hoofs made,—for, as they say, from iron
Came music's origin."

MINOR TOPICS.

THE benefit concert to be given Signor Campanini has a good *raison d'être*. It appeals to the musical public in a different manner from such affairs generally, gotten up as they are by instrumentalists and vocalists who have not the slightest claim upon the public, whether because of the innate talent possessed or because of the long service rendered it. But with regard to artists of Campanini's position and stamp the case is quite the reverse, and the affair should be a grand ovation.

ENGLISH glees have always proved particularly interesting to concert goers both in England and this country. The work achieved in this direction by the recently disbanded glee club has not been without excellent results. The yearly entertainments it has offered have helped to form a taste for a distinctively characteristic class of compositions, which, if not of a sterling artistic quality, are infinitely superior to numerous trashy operatic choruses and pieces of that class. Naturally enough it will be many years before Americans come to have an equal appreciation of and manifest the same passion for them as their English cousins, who may be said to imbibe from birth a taste for glees and madrigals as for Handel's oratorios.

THE series of concerts given by R. A. Saalfeld, if they have not contributed anything to the advancement of art, have, at least, furnished innocent amusement to several thousands of people. The class catered to would no doubt have been better pleased if a larger number of ballads had been embraced in the programme, rather than the more ambitious operatic selections. Still these concerts have occupied a distinct and honorable place in the circle of musical entertainments offered to New Yorkers this season. Ballad concerts in England have always been well attended, and, consequently, have been quite successful financially. They should be equally so here.

BRIEFS AND SEMI-BRIEFS.

...A Weber musicale reception took place at the Westminster Hotel on last Thursday evening, April 29.

...Mr. Pease, the well known pianist, gave a recital on last Thursday afternoon at Haines' piano rooms, on Fifth avenue.

...Billee Taylor has begun its third month at the Standard Theatre with undiminished prosperity, and bids fair to run into the dog days.

...The Rutgers College Glee Club, an excellent organization of its kind, gave a concert in Music Hall, Brooklyn, on Thursday evening, April 28.

...Nellie Kline gave an interesting literary and musical entertainment at Steck Hall on Thursday evening, April 28, in which she was assisted by several well known artists.

...Maud Morgan, the harpist, assisted by her father, George W. Morgan, recently gave a successful performance in Hartford. They are engaged to appear in Boston to-morrow (Thursday).

...The Mozart Musical Union gave a testimonial concert and reception to Professor F. Fanciulli, their musical director, at the Lexington Avenue Opera House on last Friday evening, April 29.

...E. J. Fitzhugh's annual concert was given at Plymouth Church, Brooklyn, on last Wednesday evening, April 27. A number of well known artists sang the solo parts, besides a strong chorus of one hundred and fifty voices.

...Jerome Hopkins' sixteenth "Springtide" concert took place at the Academy of Music, Thursday evening last, April 28. Blanche Roosevelt, a number of other artists, and the orchestra of the Mozart Musical Union, took part.

...Florence Copleston, the young pianiste, gave a concert on Saturday last at Steinway Hall, when she was assisted by Mme. Gerster, Florence Rice-Knox, Blanche Roosevelt, Signor Campanini and other prominent artists.

...Mme. Gerster made her farewell appearance in Brooklyn, at the Academy of Music, on Monday evening, April 25. She had the assistance of Emily Winant, Signor Ferranti, Herr Liebling, the pianist, and the New York Philharmonic Club.

...The farewell concert of Ferdinand and Hermann Carri, prior to their departure for Europe, took place at Steinway Hall on last Thursday evening. A new trio for the piano, violin and violoncello, dedicated to the brothers, was played on this occasion.

...P. S. Gilmore and his band, on Sunday night, April 24, produced at Koster & Bial's for the first time a new musical composition, entitled "A Trip to Manhattan Beach."

It is the composition of Signor Fanciulli, and is as enjoyable as his now famous "Tour of the Nations."

...A grand concert for the benefit of St. Francis' Hospital, a deserving charitable institution, was given on Sunday evening last in Steinway Hall, which had been placed at the disposal of the management. Theodore Thomas, with his orchestra, and a number of eminent artists assisted.

...A letter from Strauss to Rudolph Aronson, dated Vienna, April 6, announces that illness will prevent his visiting America this summer and that his journey is postponed until the spring of 1892. Meanwhile Mr. Aronson is engaged on his operetta, "Captain Kidd," which he expects to produce in New York next fall.

...Cora de Wilhorst, who was well known in musical circles some years ago, has returned to New York and made her first appearance at Chickering Hall in a concert on Friday evening last. The programme included selections from "Martha," "Don Pasquale," and the second act of "Elisir d'Amore." Mme. de Wilhorst had several competent assisting artists.

...Audran's operetta, "La Mascotte," which has been very successful in Boston, was produced at the Bijou Theatre on Monday, May 2. Emma Howson, a sister of John Howson, and the original Josephine in "Pinafore" in London, played the leading soprano part. This bright operetta was put upon the stage with an excellent company and new costumes and scenery.

...An English paper tells of a gentleman, who, on being asked to sing, produced from his pocket a little case which contained his music, photographed down to the size of note paper. He had duplicate copies of the song, and handed one to the accompanist, singing from the other himself. The expedient saved all the bother of bringing a roll of music, unfolding it, collecting it again, and so forth.

...The Emma Abbott Opera Company will give two operas at the Jersey City Academy of Music this Wednesday afternoon and evening. The "Bohemian Girl" will be presented in the afternoon and "Fra Diavolo" in the evening. These will be the closing representations in this vicinity, and will be given for the benefit of James W. Morrissey, who has so long been identified with this organization.

...George Gemünder, the justly celebrated violin maker, has recently published a book on "Progress in Violin Making," from which the reader may with care gather these four statements: 1. That George Gemünder does not use chemicals; 2. That he knows more about stringed instruments than anyone else; 3. That his violins are unapproachably good; 4. That he has suffered much from detractors. But the reader's knowledge of the art of violin making will not be increased. For no information is offered respecting the nature of the different kinds of woods and the tests to be applied to them; or the mathematical theory of the shape, size and cubic contents of the shell; or the thickness of the wood and the character of the varnish, and many other matters of which George Gemünder must know much.

...The Cecilian Society of Philadelphia sang Handel's sacred oratorio, "Judas Maccabeus," last Thursday night, April 28, in the Academy of Music in that city, under the baton of Michael H. Cross, with the following soloists: Hattie Louise Simms, soprano; Emily Winant, contralto; W. Courtney, tenor; John F. Winch, bass, and the Germania Orchestra. This oratorio had not been sung in Philadelphia for twenty years, and on this account and the aid of the new libretto of the oratorio published by the Cecilian the performance was a most pleasing one. The Academy was as crowded with the fashion of the city as on a gala night of grand opera. Mr. Cross had the chorus well in hand. The applause was very liberal, Messrs. Courtney and Winch and Miss Simms receiving encores.

...A complimentary concert to Theodore Thomas was given at Steinway Hall on last Saturday night. The soloists were Annie Louise Cary and Rafael Joseffy. A full orchestra of the leading musicians of New York, and the newly organized chorus which appeared at the Brooklyn Philharmonic's last concert, took part in the entertainment. The programme contained the scenes from Gluck's "Orpheus," Beethoven's Seventh Symphony, piano solos, and Beethoven's Choral Fantasia for piano, solo voices, chorus and orchestra. A more interesting programme has not been offered this season, and as the concert was a compliment to Mr. Thomas the music loving public was present in full force.

...The operatic matinee concert, which has been before mentioned, took place on last Saturday April 30, at Steinway Hall, under the management of John Lavine. Mme. Gerster and Signor Campanini sang solos, and the other assisting artists were Blanche Roosevelt, Florence Rice-Knox, Florence Copleston, Adolph Fischer, Mr. Weiner, Mr. Courtney, Mr. Broderick, Mr. Liebling and Mr. Pratt. The programme was excellent in character and was well arranged.

...Early in the present month Signor Campanini is to be the recipient of an operatic benefit at the Academy of Music. This great artist has made himself so popular that there is no question the public will be eager to testify the regard in which he is held. The best available artists will assist, and the first of tenors will doubtless receive an ovation which no other singer could expect.

...The vocal score of the Requiem by Berlioz, recently published by G. Schirmer of Union Square, is very attractive

in style, and has many good points which are rarely found in American reprints in octavo form. The paper is good, the characters are bold and very neatly engraved; and above all, the work is so carefully edited as to be free from technical errors.

....Emily R. Spader gave a concert at Steinway Hall on Friday evening last, assisted by Walter Emerson, cornetist (favor of P. S. Gilmore); F. F. Barnard, tenor of St. Stephen's Church; Lencioni, buffo baritone; De Leauhodu, zither, and Arline Copp, pianist. Miss Spader, whose voice shows careful training, and as a vocalist gives great promise, sang with admirable effect.

....Ferdinand Dulcken, the eminent pianist, who was severely injured in the Colton accident, near Toledo, is receiving the best of care at the hands of Conductor Osgood's people, 57 Morris street, Toledo, and is doing as well as could be expected. He hopes to be able to leave for New York about the middle of May.

....A strong normal course is laid out for the session of the Boston Normal Musical Institute which will be held at Buffalo from July 9 to August 9. Harry Wheeler, 149 A Tremont street, Boston, Mass., is the director, and may be addressed on the subject. Details will be found in an advertisement in another column.

CORRESPONDENTS' NOTES.

BALTIMORE, April 29.—Academy, 25th.—The Princeton Glee Club gave a charity concert to a good house. The programme consisted of a number of college songs and glees which were admirably rendered and met with hearty approval by the enthusiastic audience. 26th.—The amateur "Pirates of Penzance" scored even a greater success at this performance than at their previous ones. 27th.—"Ingomar," by local amateurs, was capitally played. 28th.—The Haydn concert was well attended, but the house was cold and unappreciative to a marked degree. This was not the fault of the programme or performers, as both were excellent. 29th.—The much looked-for Arundel concert takes place to-night. There is every indication of a large house. May 4th.—The Boston Ideal Opera Company gives a performance of "Fatiniza" for Mr. Fort's benefit. I hope the people will approve by their presence of the untiring efforts of Mr. Fort to make the Academy the leading place of amusement of the city. There are "great expectations" for next season, and there seems to be good reason for them. 5th.—The Ideal Company will play "Olivette." 9th.—Daly's "Cinderella at School" will end the season. Holiday.—The Corinne Merrie Makers have taken amusement seekers by storm. The audiences have been growing steadily. This company embraces several very intelligent children, who are, indeed, wonders. The performance is under the direction of Miss Jennie Kimball. May 2.—D'Oyly Carte and E. E. Rice's "Billie Taylor" Company, "the only original," will occupy the boards on latter date. The Baltimore Oratorio Society are busily engaged with Handel's "Messiah," and give promise of a grand musical treat. The chorus will comprise six hundred voices. An orchestra of sixty soloists and a grand organ, built by Pomplitz, will furnish the instrumental parts. The soloists will be Miss Annie Norton, soprano; Miss Emily Winant, contralto; Theodore Toedt, tenor; Franz Remmert, basso. A public rehearsal will be held in the Fifth Regiment armory on Thursday, May 12, and the performance on the following evening. The Rossini Musical Association will give the companion piece to Handel's "Messiah," "Samson," at the Academy on May 3 in fine style. The soloists were given last week. Miss Annie Schaeffer, well known as an opera artiste, will be married on May 4 to Walter Hine, former resident manager of Albaugh's Holiday Street Theatre. Miss Schaeffer will at once leave the stage for private life.

TH. B.

BLOOMINGTON, Ill., April 28.—The Strakosch and Hess Opera Company gave "Carmen" at the Opera House on the 25th inst. to a good house. Octava Torriani as *Michaela*, and Mr. Talbot as *Don José*, gave great satisfaction by their singing and acting. Orchestra and chorus were very good also. "Cinderella," given with home talent under direction of Mrs. L. E. Humphries, is running all week at Durley Hall. The performance is as good as can be expected from amateurs and some of the principal parts are sustained in an excellent manner. The Männerchor Society give a concert at their hall on the 26th inst., which promises well.

ARION.

CEDAR RAPIDS, Ia., April 27.—The Strakosch and Hess Opera Company in "Faust," April 20, dissatisfied a small audience, but Mr. Conly's *Mephistophele* is much admired. Arrangements for the coming May Festival are rapidly progressing, and a chorus of five hundred voices is confidently expected. Professor H. R. Palmer is to wield the baton.

C. R.

CHICAGO, Ill., April 28.—The Beethoven Society gave the third concert of its eighth season last Thursday evening at Central Music Hall. The first work upon the programme was Rheinberger's "Toggenburg," a cycle of ballads for solo voices and chorus. Georg Henschel interpreted the principal solo part in a manner which could scarcely be surpassed. The remaining solo work was assigned to Mrs. Clara D. Stacy, Jessie Jenks, Pauline Rommeiss and Chas.

Clark, who for the most part sang very acceptably. The chorus numbers were sung in excellent style, and with an attention to light and shade which was extremely gratifying, inasmuch as it was much superior to any of their recent efforts. The trio for ladies' voices was far from satisfactory, each singer apparently striving to be the most prominent, and thus there was no blending of the voices. Mendelssohn's "Hear my prayer," for soprano solo, chorus and organ, came next, and was generally satisfactory, the exception being one fortissimo attack of the chorus which was out of character, and a hurrying of the last portion of the work (to the words "Oh, that I had wings"). This was taken too fast. Miss Ettie Butler sang the solo in an artistic and unaffected manner which was very delightful. Mr. Lutkin presided at the organ. The Gounod "Messe Solenne," which closed the concert, was given with piano accompaniment, which deprived it of most, if not all, of its impressiveness. The chorus, being too far back, a difficulty in singing in tune was experienced at rehearsal, which caused the substitution of the piano, though by bringing forward the chorus or building the seats from the organ front to the stage, there would have been no difficulty in hearing the organ in the most fortissimo passages. The soloists in this work were Mrs. Clifford Williams, Mr. Henschel, and Mr. Clark. Mr. Henschel also sang an air, "Sibillar," from "Rinaldo" (Handel), at the close of which he was encored, responding with the first part of Carissimi's "Vittoria." His efforts throughout the evening were highly appreciated, as was shown by frequent and hearty applause. On Saturday evening Mr. Henschel gave a song recital, assisted by Mr. Wolfsohn and Miss Kate Funck, late from the Cologne Conservatory, and now from the Cincinnati College of Music. The lady gave two movements from Mendelssohn's Violin Concerto and a nocturne of Ernst's very acceptably, having made marked improvement since her last appearance here. Mr. Wolfsohn played Chopin's G major Nocturne, but not very satisfactorily, his principal fault being a shortening of certain eighth notes, in the second subject, to sixteenths. Mr. Henschel's singing was fully worthy of him and was thoroughly enjoyed. The audience was a remarkably large one and very enthusiastic. The following was the programme: Duo, "Hommage à Handel" (for two pianos) (Moscheles); George Henschel and Carl Wolfsohn; a, Aria, from "Orfeo" (Haydn), b, Recitative and air, "Revenge, Timotheus cries" (Handel); George Henschel; Concerto for violin, andante, allegro, finale (Mendelssohn); Kate Funck, from the Cincinnati College of Music; a, Ganymed (Schubert), b, Ich grolle nicht (Schumann), c, Widmung (Franz); George Henschel; Nocturne, G major (Chopin); Carl Wolfsohn; a, Der Asra (Rubinstein), b, Minnelied, c, Unüberwindlich (Brahms); George Henschel; Nocturne, for violin (Ernst); Kate Funck; a, Air, "Le Roi de Lahore" (Massenet), b, Couplet de Vulcain (Gounod); George Henschel. Mr. Pratt intends to produce his symphony again shortly. The Ideal Opera Company is giving a season at the Grand Opera House this week. The Apollo Club is rehearsing Max Bruch's cantata, "Fairland," and "Rubinstein's "Tower of Babel." The latter work it has already given here. The Fisk Jubilee Singers have been here this week, and have given concerts at Central Hall. The twelfth reception of Mr. Pratt's pupils took place last Friday evening. Rehearsals for the Sangerfest are progressing satisfactorily. The orchestral rehearsals will begin next week. The ninth soirée of Mr. Liebling's pupils took place last Saturday.

FREDERIC GRANT GLEASON.

COLUMBUS, O., April 28.—The Carreno Opera Company favored us with two concerts and parts from the operas of "Martha" and "Trovatore." As a pianist she is well liked here, but as a vocalist it is evident that she is out of her element. Mr. and Mrs. Georg Henschel gave a vocal recital at Comstock's Opera House, Tuesday evening, to a large audience. Mrs. Henschel was a Columbus lady, and her appearance was looked forward to with much interest. Her voice, although not large, is very correct and pure. Mr. Henschel is the finest accompanist I ever heard. Remenyi is announced for May 3.

GEM.

CLEVELAND, O., May 2.—An operatic disappointment of no ordinary kind occurred last week. Mr. Puehringer had held rehearsals and made preparations to produce "Trovatore" and "Annie Elise," an opera of his composition for the last three months. As principals, Flora Miller, of Cincinnati, Mr. Walldorf, of Chicago, H. A. Bischoff and other local talent had been engaged. The week's performance commenced on Monday with "Trovatore," but a sudden hoarseness in Mr. Bischoff's voice manifested itself in his first solo, which forced him not only to make a public apology in the second act but prevented him from singing at all in the last act. Public sympathy is, of course, not only with Mr. Puehringer, who sustains a heavy loss, but also with Mr. Bischoff, as it is well known that he took a deep interest in the work, studying his part carefully, but over exerted himself, which brought on the catastrophe. The Strakosch English Opera Company appeared at the Academy of Music. "Alda," "Carmen," "Bohemian Girl" and "Mefistofele" were produced, of which the first two operas were the best rendered. Time and space forbid me to enter into particulars, but suffice it to say that Mes. Torriani and Barton, Messrs. Byron and Conly, as the chief attractions, fully sustained the reputation they have made for themselves, and the public were not slow in manifesting their approval. The male

chorus is in numbers and quality superior to the female chorus, while the orchestra, under the excellent direction of Mr. Behrens, were unexceptionally good. The only thing needed would have been more support in the string instruments. By special request Mr. Strakosch will remain till Monday and produce "Trovatore," with Mrs. Ford as *Leonora* and Miss Rutherford as *Asucena*, the two ladies who, belonging to this city, distinguished themselves so well at the Amateur Opera last week. Two "Olivettes" will appear this week. Ford's company will appear at the Academy, and the Fifth Avenue Company at the Euclid Opera House.

MAC.

DETROIT, Mich., April 28.—On Monday evening, the 25th inst., Charles O. White, manager of the "Coliseum," took a benefit at the Detroit Opera House, which was crowded night to suffocation with an audience of nearly twenty-five hundred people. On Tuesday evening, Thomas H. Chilvers was the recipient, at the same house, of a complimentary benefit which drew about two hundred people in all. He played Beethoven Sonata, opus 26, and two selections from Liszt, all three in a very crude manner. Miss Jacobson (soprano), Mr. Du Bois (tenor), and Mr. Rice (basso), who assisted, failed to interest the audience, which began to leave long before the last number was over. On the same evening the Detroit Musical Society entertained its invited guests (over two thousand) with a varied programme of vocal music at the Music Hall. Under the directorship of a conductor, this choral organization would rank as high as the Apollo Club, of Chicago, or any other similar organization in the West; as it is, the material is badly used, for not only are the tone effects neglected, but even the tempi are entirely different and greatly at variance with those that we have been accustomed to hear the music of Handel and Sullivan ("On Shore and Sea") sung to. Mrs. Tilden, who sang the alto solo, "Father of Heaven," from "Judas Maccabeus," exhibited a good voice, lacking training, and a want of understanding of the traditional art of singing Handelian music. The orchestra, which was very strong in brass, played very poorly, to say the least. Mr. Batchelder, organist at St. Paul's, has been on the sick list for the past week or ten days; cause, ulceration of a finger.

FORT WAYNE, Ind., April 28.—The Strakosch and Hess English Opera Company appeared at the Grand Opera House on last evening in the opera of "Carmen." The opera was as well given as could be expected on so small a stage. But very little of the company's scenery could be used. Abbie Carington could not take her place in the cast owing to a severe cold. The attendance was only fair.

MARK MARVIN.

HAMILTON, Ont., April 28.—A very successful concert was given at the Wesley Church in this city, by a number of local amateurs on the 22d inst., in aid of the church funds. "Evangeline" was presented by Rice's company at the Academy of Music on the 26th to a fair house. On the same evening at the Grand Opera House, the Odd Fellows of this city gave a concert assisted by both local and foreign talent. Coming: May 2, at the Grand, Finlay McGregor and company; May 4, at the Academy of Music, the "Rival" Grand Concert Company.

R. E. S.

HONOLULU, Sandwich Islands, April 12.—It is almost impossible for me to find anything to write about from here, in a musical or dramatic way. If the readers of THE COURIER wanted some idea of scenery and other sights I could furnish them a letter every month. Music Hall is closed and has been for nearly three months, but I am glad to hear it is to be opened the end of this month, when the amateur society will give "Pinafore." This threadbare opera has been given here once by "professionals," but it was a wretched performance. On this occasion I think our residents will hear a very good performance, judging by the rehearsals. The cast will be: *Josephine*, Florence Luce; *Buttercup*, Mrs. F. H. Harnden; *Hebe*, Miss Parke; *Admiral*, T. R. Walker; *Captain*, T. Swanzy; *Ralph*, F. H. Harnden; *Boatwain*, A. T. Atkinson, and a chorus of forty voices. H. Berger, the bandmaster, is director, and Wray Taylor, accompanist. No preparations have been made in any of the churches for Easter, owing to the prevalence of smallpox; but am glad to say it is gradually dying out, and we shall be in position to resume our freedom once more.

W. T.

JACKSONVILLE, Ill., April 28.—The eightieth conservatory musicale called out a large and fashionable audience on Friday evening last. The programme was too lengthy, inasmuch as many of the débutants were young children. Enough juvenile music is heard at home, and no one cares to hear other people's children hammer through tedious five-finger exercises even when well dressed and on the stage. Johannessen's violin is now becoming a strong attraction at these "jewels," as they are called. He is a musician and that implies more, much more than such terms as professor, governor or general.

OTHO.

LONDON, Canada, April 23.—A grand concert was given here the 18th by the Twenty-sixth Battalion Band (forty strong), and orchestra (twenty-two strong), assisted by a chorus of fifty voices picked from the church choirs of the city. The band performed the overture "Water Carriers" by Cherubini, "Cujus animam" from Rossini's "Stabat Mater," and a fantasia of English airs by Kappey. The orchestra played overture "Anne Bolena" (Donizetti); Amorian Tanze

G. I. C.

R. T. J.

F.

J. VIENNOT.

R. M.

PIONEER.

FELIX.

E. H. W.

No. 3.—A good bold song, that can be made extremely effective by a trained singer with a fine organ. It is simple

and yet interesting. Misprints still show themselves. Compass, A to D or E, as preferred.

No. 4.—The melody is not much, but the accompaniment, which is nicely conceived and well written, saves it from being hopelessly commonplace. As it stands now, it will be acceptable to those of fairly cultivated taste. It presents no difficulty to the performer. Compass, B to C sharp—a ninth.

No. 5.—Is a somewhat weak specimen of a song, and will only be liked by those of ordinary taste. Passages need to be rewritten for obvious reasons, which space forbids us to note. Compass, B flat to F—a twelfth.

No. 6.—Makes a very acceptable concert song of the florid species, and will certainly please most who hear it when well sung. It lacks variety of harmony. Compass, C to A—a thirteenth.

No. 7.—A bright, pleasing little song, of an octave in compass, which seems destined to be rendered in the drawing rather than concert room.

Nos. 8 and 9.—Two well written and effective compositions. The author proves himself to be an excellent musician, with more than the usual knowledge of writing for the organ and the voices. A good organist and chorus are needed to interpret these anthems properly, and if this cannot be done it is better for them to be let alone. The style is a conjunction of the old and the new schools.

No. 10.—A most charming and characteristic piece, which is as original as interesting. It appeals to good pianists and the best class of listeners. By such it will be appreciated and greatly enjoyed. It offers no real difficulties. Teachers should procure it.

No. 11.—A decidedly commonplace transcription of a rather pretty and graceful melody. It may be used by teachers, although it contains too little for much profit to be reaped from it.

No. 12.—Although quite tuneful, the subjects are somewhat hackneyed and, on this account, not very interesting. It may please a limited number.

No. 13.—One of those gracefully written pieces for which Jungmann is famous. The whole work is interesting, both with regard to the harmony employed and the melodious passage work. It will please most young players.

No. 14.—A bright galop, but possessing no particular novelty. It can be played with fair effect, and will please young music lovers.

No. 15.—This potpourri contains the chief melodies from the opera "La Mascotte," reviewed alone under No. 1. The arrangement is pleasing and only moderately difficult, and will serve to make people acquainted with most of the popular phrases in the operas without the complete score having to be purchased. Young pianists should buy a copy of it.

FOREIGN NEWS IN BRIEF.

The Covent Garden opera company for the coming season will embrace the following artists. Soprani—Adelina Patti, E. Fursch-Madier, Maria Mantilla, Ely Warnots, Olimpia Guercia, Marcella Sembrich-Bosio, Alwina Valleria, Olga Morini, Emma Albani and Giuseppina De Reszke; mezzo-soprani and contralti—Sofia Scalchi-Lolli, Giuseppina Pasqua and Camilla Ghiotti; tenori—Giuliano Gayarre, Ernesto Nicolini, Edmondo Vergnet, Andrea Marin, Mierzewski, Labatt, Giovanni Perugini and Ignio Corsi; baritones—Lassalle, Sante Athos, Antonio Cotogni, Ughetti and Buls (?); bassi—N. Gailhard, Giovanni Silvestri, Gresse, Dauphin, Ed. De Reszke and Griffin; buffo—Giuseppe Ciampi; conductors of the orchestra—Enrico Bevilacqua and Joseph Dupont; prima-ballerina—Rosina Viale. Of all this company, eleven solo artists are Italians. . . . A new opera, "Rosa di Perona," composed by a lady, Teresa Guidi-Lionet, will be shortly represented at the Circo Nazionale, Naples. . . . Wagner has made a contract with Neumann, of Leipzig, in which he has ceded his rights in the "Tetralogy," for England and America for two years, for ten per cent on the entire receipts. . . . For the grand concert to be given at the theatre of Canobbiana, for the benefit of the sufferers by the earthquake at Casamicciola, Ponchielli has promised to write a fantasia for four bands; and for the inauguration of the Milan Exposition, Luigi Zelcoeger has composed a military march, entitled, "The National Exposition of Milan." . . . Patti and Nicolini took part in a representation recently given at the Trocadero, Paris, for the benefit of the sufferers by the fire of the Nice municipal theatre. . . . At the Victoria Theatre, Berlin, the "Tetralogy" of Wagner is being prepared, and will be represented four times. . . . The Nice theatre, recently destroyed by fire, was built in 1827, from the designs of Ingegner Brunati, of Torino. . . . The *Arte Drammatica*, says, that Ernesto Rossi, at Petersburg, has received an indemnity of 20,000 francs. . . . The "Promessi Sposi," of Ponchielli, translated into English, and recently executed for the first time in Newcastle, England, has there obtained a great success, in spite of the insufficient execution, as a whole. . . . A grand orchestral concert was recently given at the Quirinal Corte by Signor Sgambati, on the programme of which was placed his symphony in D, dedicated to the Queen. After the finale of the symphony, the King and Queen personally congratulated the composer. It is the first time that a concert has been given at court, as it is also the first symphony composed by an Italian in the classic style. . . . Fifty orchestral performers from the Scala, under their regular director, gave on April 4, at Novara, a benefit concert for the family of the lamented Carlo Mercadante. . . . At the Theatre

Vervier has been represented the comic opera, entitled, "Quintino Metsys," music by Signor Jacquet, which is a trifle in the style of Auber. The execution was not very satisfactory. . . . Weimar is soon to have a representation of Bolto's "Mefistofele." Thus the opera will have been represented almost contemporaneously in four grand German theatres: Weimar, Prague, Cologne and Hamburg. . . . At the international musical concourse which will be held in Torino, Italy, June 5, many choral and instrumental societies will take part, among which will be the Lyons band, composed of eighty dilettanti, and the society of Lyonese ladies, composed of sixty of the softer sex. The concourse will be presided over by Ambroise Thomas for the foreign part, and by Philip Marchetti for the national part. . . . The musical section of the Academy of Fine Arts, Paris, has presented a list of six candidates, (those who have taken the *prix de Rome*, years ago), from among whom the Minister has to select two composers, who will be commissioned to write two works to be executed at the opera house in 1882 and 1883. The candidates named are the following: Paladilhe, *prix de Rome*, 1860; Dubois, 1861; Leneven, 1865; Pessard, 1866; Marechal and Lefevre, 1870. . . . The Conservatory of Liege, will probably be rebuilt instead of a new one being founded. This conservatory has existed since 1827, and, therefore, celebrated its fiftieth anniversary four years ago. The Belgian government has asked 800,000 francs, in order to rebuild a spacious edifice, capable of accommodating nine hundred pupils, for which number the present building is insufficient. . . . April 12, a grand concert took place in Vienna, given by the Society of Musical Friends. In it was performed for the first time the symphonic poem, "Dante," by Liszt, and a Bach organ concerto. . . . Among the many autographs of celebrated composers, there will be the sketch by Bellini of the terzet in the opera "Il Pirata." This autograph is said to be genuine by the Comptroller of Catania, having the seals of the Municipal Council attached thereto. It also bears the stamp of the brothers Mario and Carmelo Bellini, with their dedication to Virginia, on the occasion when an opera by the celebrated master was executed at Catania. . . . For the inauguration of the statues of Verdi and Bellini, two grand orchestral concerts will be given. . . . At Madrid, at the instance of the tenor Gayarre, a grand concert has been given for the benefit of the sufferers by the Nice calamity. . . . At the Varietés, Paris, a fool recently cried out Fire! fire! when there was no fire. The accustomed panic was the result, although fortunately there were no victims. . . . Gilbert & Sullivan's new comic opera entitled "Patience," has recently been very successfully produced at the Opera Comique, London. It treats of æsthetic taste as developed and exhibited in would-be country connoisseurs of art.

BRIEF PERSONAL MENTION.

BLACK.—C. K. L. Black, a baritone from Indianapolis, has been engaged for the choir of St. George's Church of this city. He intends studying light opera parts, in which he will no doubt have much success.

CARLBERG.—Gothold Carlberg, the well known musician and journalist, died at his residence in this city on last Wednesday morning. He leaves a wife and one child.

FIRENZI.—The German journals announce the death of the tenor Firenzi.

GRAMMANN.—Grammann, the author of "Melusina," has just had successfully represented at the Theatre Royal, Dresden, a new opera, "Thusnelda and the Triumphal Feast of Germany." The opera is in three acts. The first and half of the third act pleased particularly.

JACOVACCI.—Vincenzo Jacovacci, the Nestor of impresarios, has just died in Milan.

JOSEFFY.—Rafael Joseffy continues to be abused and praised. He has succeeded in creating two totally opposite opinions about his playing. He is generally admitted to be a great artist, but as to what kind of great artist each individual musician holds his own idea.

LISZT.—During the Easter fêtes the celebrated pianist, Liszt, presided at a festival organized in his honor at Anversa, where his works were exclusively executed.

MANCINELLI.—The eminent composer, Luigi Mancinelli, has been nominated director of the Bologna Musical Lyceum.

PATTI.—Adelina Patti will sing the approaching spring at Covent Garden, London, in Rossini's "Othello" for the first time. *Othello* will be Nicolini.

SCALVINI.—Signor Scalvini has acquired the right of representing in Italy and in the Italian language Suppé's "Donna Juanita."

STERNBERG.—Constantine Sternberg has returned from San Francisco, and will give some farewell concerts in this city and Boston about the 1st of June, prior to his return to Europe.

SINGER.—Teresina Singer has been singing in Palermo with great success. The opera was Verdi's "Aida."

TINEL.—Ed. Tinel has been nominated director of the School of Religious Music of Malines, in Brussels, the founder of which, Mons. Lemmens, has recently died.

VERDI.—Giuseppe Verdi is now in Genova.

The Musical Festival of 1882.

A MEETING of gentlemen interested in perfecting an association to take charge of the musical festival to be given in this city in 1882, under the conductorship of Theodore Thomas, was held last evening at the Windsor Hotel. The organization was formed under the title of the Musical Festival Society, and the officers elected were: President, George William Curtis; vice presidents, Cyrus W. Field and H. W. Marquand; secretary, B. T. Frothingham;

treasurer, Joseph W. Drexel. At the former meeting held on Tuesday night the directors were chosen as follows: Fred. D. Blake, William R. Bunker, Frederick Cromwell, George William Curtis, Joseph W. Drexel, John D. Ewell, B. T. Frothingham, Dr. N. G. Gerster, Isaac Henderson, Jr., J. Otis Hoyt, Daniel H. Lindley, Domet Lord, Jr., Seth Low, Joseph Lyman, E. L. Owen, C. L. Peabody, Jr., Dr. J. C. Rodriguez, Samuel S. Sandford, Henry Seligman, H. Seymour, Charles T. Tretbar, Theodore Thomas, Cornelius Vanderbilt, William A. White, H. N. Whitney, and Dr. Frederick Zinssen.

Mr. Elwell reports that a subscription list to a "guarantee fund" of \$50,000 had been shown to only a few persons, and that about half of the amount had been subscribed. Mr. Thomas took leave of the New York and Brooklyn Philharmonic choruses on Saturday, and after a vacation will start about August 1 for Europe to engage the best foreign talent for the occasion. George William Curtis announced his intention of making an official announcement of the society's action at an early date.

Dr. Leopold Damrosch.

THE portrait of Leopold Damrosch, the presiding genius of the great Musical Festival now in progress in this city, is given on the front page of THE COURIER this week.

Born at Posen, Polish Prussia, on October 22, 1832, Dr. Damrosch had the advantage of being allowed to follow his youthful talent almost from tender infancy, the violin being the instrument of his choice. His father, a merchant, even declared his readiness to send him to the Leipzig Conservatory, should he believe this inclination to be irresistible. Young Damrosch, then only fifteen years of age, perceiving that his parents gave their consent with regret, resolved to finish his ordinary studies at school, thence to proceed to the Berlin University in 1851. He there studied medicine, and received his diploma in 1854, publishing at the time a little work of his own on the "inherent warmth of the human body." While thus becoming a physician, Dr. Damrosch did not lose sight of his favorite inclination, but devoted much of his leisure time to practicing on the violin and composition. At this juncture art overcame science in his choice for life; he cast aside the medical man to perfect his skill on the violin under Hubert Ries, and in composition under Dehn and Boehmer. He played in concerts repeatedly, especially at Magdeburg, and finally removed to Weimar, then the focus of musical art in Germany, where in 1856 he became a scholar of Liszt, in common with H. von Buelow, Raff, Tausig, Cornelius and Lassen. Liszt singled out Damrosch to play the first violin at the court concerts. Damrosch there married Ellen von Heimbürg, who was then in her first year's engagement as an opera singer, in 1858, and subsequently he accepted the position of director of the Philharmonic Society at Breslau, enabling him to introduce select works of Wagner, Liszt and Berlioz; but as he was expected to produce, besides, altogether too much light music, he preferred for a while to take up with an invitation from Von Buelow and Tausig to venture upon more extensive trips. Yet the people of Breslau made a spontaneous effort to retain him soon after, and they created the Orchestral Union specially for him to assume its directorship. It was inaugurated on January 27, 1862, with a concert of seventy musicians, under his leadership, before an audience of 1,800 people. These concerts became the best of choice performances, blending the classical with the progressive, the masters of European celebrity leading in turn personally, such as Wagner and Liszt, and the greatest performers co-operating. But this activity, great as it was, did not suffice Dr. Damrosch, who also became director of the Classical Union. He, besides, took part in and led innumerable concerts in leading German cities, while inaugurating "l'Africaine" of Meyerbeer at the Breslau theatre.

Finally, his duties became too overwhelming, and he accepted a call from New York in 1871, landing on our shores in April of that year, to assume the directorship of the Arion Society, which was brought to great excellence and perfection through his able management, and is still flourishing under it. In the spring of 1873 he founded the Oratorio Society, which also bears the stamp of his genius, having become a brilliant and lasting success. During the thirty-fifth season of the Philharmonic Society Dr. Damrosch became its director also, and did not shrink from pecuniary sacrifices to carry it through triumphantly. In 1877 he gave another proof of his creative capacity by organizing an orchestra of sixty musicians, one-half of whom were former members of the disbanded Thomas Orchestra. With these he gave twelve symphony matinees, which were the musical triumph of the season of 1877-78. This was the origin of the Symphony Society, which was organized permanently in 1878, and became a prosperous organization from the very beginning. Its greatest triumph thus far has been the first production in this country of Berlioz's great work, "La Damnation de Faust," in the season of 1879-80.

His latest achievement and triumph is the Musical Festival, now in progress in this city, to which he has devoted his great skill and power of organization, and which will be an event not to be forgotten in the musical record of the country. Dr. Damrosch has written many excellent compositions, which bear testimony to his artistic skill and information.



NEW YORK, WEDNESDAY, MAY 4, 1881.

THE dramatic season is nearly over, and it can scarcely be charged against us, therefore, that in directing attention to a cardinal defect in the construction of our theatres throughout the country we are playing the rôle of alarmist. Nothing the newspapers can say at this date will alter the business complexion of the season, which has been throughout one of prosperity unexampled in recent years. The thought occurs to us, however, that while so many new theatres are being projected a word or two concerning the obvious defects of those now existing will not be out of place. Perhaps the word "dangers" would be more appropriate than "defects." Wallack is looking out for a site for a new house; Palmer has long hesitated which of many eligible sites will best suit his patrons; Daly is reported to be on the eve of a new enterprise; Haverly has announced his intention of building a theatre "diagonally opposite" to that he at present runs in Chicago, and throughout the country there are rumors of changes. It is a good time, then, to point out what militates against the safety of the public in theatres, as they are at present constructed.

THE most dreadful spectre that peers into the manager's box night after night is Fire. Under the present system of construction, our theatres are guarded from it as completely as possible, but they are not guarded from it so completely as they might be under the system that ought to prevail. Theatres in all ages and in all countries have been the chosen prey of fire, and every atom of watchfulness that it is possible for human beings to employ has been powerless to prevent its ravages. But watchfulness is not prevention in every sense, and it must be owned that the experience of great theatrical fires goes to show that many thousands of human lives have been sacrificed to the sheer indulgence of Habit. The Brooklyn Theatre fire, the great fire in Nice, and others of recent date were destructive of life principally to those who occupied the galleries, simply because the galleries in these theatres were built in the same way. Fires of the same dimensions would be equally destructive of life in the galleries of other theatres, should they occur, and for the same reason. It would be too much to ask of theatrical managers that they shall abolish the galleries, for these, except in rare instances, are the chief source of their profits. But it is not too much to ask, in the interest of the players and the public both, that the new theatres now building or about to be built in various parts of the country, shall be constructed without regard to the cast-iron rules that have hitherto obtained. The great desideratum is ample and easily accessible means of exit.

IT is hardly over stating the case to say that no theatre in the country now provides easy egress to the patrons of the gallery—the mainstay, as we have said, of the profession. What is wanted is some such system as is in vogue in the great penitentiaries of the country—a system by which every door on a particular floor of a building is noiselessly opened when one is opened. These doors need not open outward or inward; they can be so constructed as to slide to the side, thus instantly obviating the chance of so terrible a calamity as that which, at the burning of the Cathedral at Lima, attended the fact of a maddened crowd being precipitated upon the doors and rendering their opening impossible. It is true that it is not very pleasant to have all the doors of a theatre opened simultaneously; but it must be remembered that the gallery patrons are always first in their seats, and do not vex the lobbies as their more pretentious brethren down stairs. They are really the most consistent and persistent of all theatre goers, and it would not be necessary to open the doors more often than at the end of each act. Of course, the means of opening the doors should be exceedingly simple, and should be within the reach of every person within the theatre. It is no part of this suggestion that the public should be penned in or shut out. It might be easily managed that the simple turning of the knob of a door should leave the entire means of exit from the theatre free. Anything that would tend to make the operation complex or difficult would be fatal to it. A theatre constructed as we have suggested, with commensurate improvements as to entry

and exit in other departments besides the gallery, would be an ideal house of amusement. It cannot be doubted that before long there will be many improvements in comfort as well as in the safety precautions for theatre-goers. Steele Mackaye did well when he ventilated the idea of seats on the floor of the house that would sink when a spring was touched. These will be as much of an improvement on the folding chairs as the folding chairs were upon the hard, immovable seats our forefathers called "stalls," or as these same "stalls" are, in the old fashioned theatres, upon the long and narrow benches, without backs, that form the "pit." What the gallery of the cheap English and Irish theatres is like we can only suspect, but not even the conservative occupants of this favored region would object, we believe, to the introduction of some such plan as we have suggested that might give them in case of fire an additional chance of preserving their lives.

SOCK AND BUSKIN.

....Rumor hath it that Agnes Ethel will return to the stage. She is a resident of Buffalo.

....Steele Mackaye may be heard for three evenings more in "Won at Last" at the Bijou Opera House.

....Dion Boucicault will appear as *Conn*, in "The Shaughraun," at Haverly's Brooklyn Theatre this week.

....John T. Raymond, in "Fresh, the American," will enliven the audiences at the Brooklyn Park Theatre this week.

....The Union Square Theatre Company began their engagement in Boston at the Park Theatre on Monday night.

....D. H. Harkins, who is now acting in the British provinces, will begin his proposed American tour in September.

....Hill's comedy combination commenced on Monday evening a series of performances of "All the Rage" at Daly's Theatre.

...."Castles in Spain," the Spanish spectacular comedy, will be produced on next Monday at Haverly's Niblo's Garden Theatre.

....Simmonds & Brown, dramatic agents, have removed from 863 Broadway to 1166 Broadway between Twenty-seventh and Twenty-eighth streets.

....On Monday evening the Vokes family commenced their engagement at the Union Square Theatre in "Belles of the Kitchen" and "Cousin Joe."

....This week Joseph Murphy emigrated from the Grand Opera House to the Windsor Theatre, where he appeared in "The Kerry Gow" on Monday evening.

....Alice Harrison and her comedy company will make their first appearance here on Monday at the Grand Opera House, in B. E. Woolf's musical farce, "Photos."

....Maude Granger is reported to have met with success in Colorado, where she has been starring for a number of weeks. Her rendition of *Camille* is pronounced one of the best yet seen in that portion of the West.

....Mr. and Mrs. George S. Knight reappeared in their oft-told tale, "Otto, a German," at Haverly's Fourteenth Street Theatre on Monday night. M. B. Curtiss will follow them shortly in his popular play, "Sam'l of Posen."

....Maude Granger's enthusiastic manager requests us to state that the appearance of this actress in Colorado has been "a sort of triumphal progress." Her *Camille* is unanimously described by the brilliant scribes of Leadville as the finest, &c.

....At Wallack's Theatre "The World" continues to attract very large audiences, and its popularity is assured for many weeks to come. The raft scene in this drama is worth seeing, not alone for its striking scenic music, but also for its dramatic interest. Mr. Tearle and Mr. Elton carry the performance.

....*Il Trovatore* gives an accurate statistical statement of the Italian theatres, and figures them up to the number of 1,229, including those of some Italian cities not belonging to Italy, and also including private theatres, as, for example, the Filodrammatic, of Milan, the Farnese, of Parma, and various others.

....Lotta will commence the fourth and last week of her engagement at the Park Theatre on Monday night. She will be seen in one of her most amusing performances, that of the effervescent Mlle. de Latour in that bright little play, "La Cigale." She will have the valuable assistance during the week of John Drew, who will take the part of Marignan—acted formerly by Frederic Robinson.

....The final performance of "The Silver Wedding," was witnessed on Saturday night at the Theatre Comique, and Harrigan and Hart will now start upon their summer travels. The series of Mulligan plays will be laid aside for a while when those popular comedians return to this city, and Mr. Harrigan will branch out in a fresh line of authorship. A farcical play called "The Major," will be the opening piece at the new house on Broadway.

....Fanny Davenport, whose performances during the season about to close have had more than their usually large share of popularity, and who is still beyond question one of the most interesting and versatile of American actresses, commenced a brief engagement on Monday night at the Grand Opera House. "Pique"—which is getting to be a somewhat

venerable play—was rendered on Monday night, but "Camille" will be given later in the week.

....Sarah Bernhardt's second brilliant engagement at Booth's Theatre ended on Saturday afternoon, when she gave, before a large and sympathetic audience, her farewell performance in "Frou-Frou." The benefit performance which was announced to take place on Monday night, was not given. Yesterday evening, however, Mlle. Bernhardt appeared for the last time as *Camille* at the Brooklyn Academy of Music. To-day she will quit these shores, where her fine, womanly, and polished talent, as well as her delightful personality, have won for her hosts of friends and admirers. In June she will reappear upon the London stage. It may also be recalled that Messrs. Abbey and Schoefel's direction of Booth's Theatre has now permanently ceased.

CORRESPONDENTS' NOTES.

BALTIMORE, April 29.—Ford's—John E. Owens has had every reason to be pleased with his reception here. The houses have been excellent, notwithstanding the warm weather that has so suddenly come upon us. "That Man from Cattaraugus" has proved quite a success here, despite the adverse criticism of certain New York journals. Mr. Owens still displays his old time humor and spirit. The company is very good. "Dr. Clyde" will be performed tonight and Saturday night. Several prominent citizens, including Mayor Latrobe, Senators Groome and Gorman, T. Harrison Garrett and others, have asked Mr. Owens to name date on which they may offer him a complimentary benefit. I wish Mr. Owens a bumper. May 6 and 7, Salvini in the "Gladiator." Monumental—One of the best variety shows that have visited our city for a long time is one now holding forth at this house, namely, the Hyde and Behman Variety Company. The list of attractions embraces the Peasleys, Minnie Kent, Niles and Evans, Little Rosebud, Bryant and Hoey, Harry Watson and Alice Hutchins, Hugh Fay and Billy Barry. Front Street—Frank I. Frayne, in his play "Mardo, the Hunter," has had good business here. The play is a fair sensational piece. T. L. B.

BLOOMINGTON, Ill., April 28.—On the 22d "My Geraldine" was given here by one of the best companies that ever came to our city to a splendid house. Mr. Gothold sustained his part in a grand manner. This gentleman is becoming a great favorite with our public. Charlotte Thompson played to a large house on the 26th inst. in "Camille." Miss Thompson made a great success in this character. The company is a very good one. Miss Thompson always draws crowded houses here. B.

CEDAR RAPIDS, Ia., April 27.—On April 22, Hoey and Hardie, in "A Child of the State," gave satisfaction to a fair audience. Bartley Campbell's "Galley Slave" Company will appear April 28; Salisbury's "Troubadours" 29th, and Joseph Jefferson in "Rip Van Winkle" May 3.

CHICAGO, Ill., April 26.—At Haverly's Theatre, Haverly's Mastodon Minstrels. This talented combination of well known specialists return to their old haunts after a long season of triumph. At the Grand Opera House, after the present delightful engagement of the Ideal Opera Company, W. C. Mitchell's Pleasure Party will make its appearance for the first time in this theatre on Sunday evening, May 1. At McVicker's Theatre the Chicago play, "One Hundred Wives," is not so well patronized on its return as it deserves. The audiences are only fair, though the play is popular on the street. The piece is well set and runs smoothly. De Wolf Hopper as *Fucky McGinley* generally wins an encore or two during the evening, as do also John Ince (*Hung Li*), Vivian Ogden (*Little Bessie*), Ada Gilman (*Mrs. McGinley*). The climax of the piece always takes, and when the Sixth Regiment comes marching in, the audience can seldom keep their seats. On Monday evening, May 9, the Stuart "Billie Taylor" Company will take the boards here. News is daily expected from Mr. McVicker, who has sailed for England, where his daughter, Mrs. Edwin Booth, is lying very ill. At Hooley's Theatre, "My Geraldine," under the personal supervision of Mr. Campbell, is repeating its success of last winter. The author is a prime favorite here, and his plays always draw in Chicago. Next week, by the same company, "Fairfax." At Sprague's Olympic Theatre, Snellbaker's Majestics continue to amuse "the boys." The audiences are large and demonstrative, and the success of the combination is unquestioned. At the West Side Academy of Music Pat Rooney and his little daughter Katie have been amusing large audiences during the week. The King Brothers, Murray and Murphy, Mabel Pearl, and El Nino Eddie in specialties; Isidore Davidson, in the title rôle of "Grif; or The Village Orphan." Monday, May 2, Oliver Doud Byron and company. G. B. H.

LYNN, Mass., April 29.—Music Hall—Aldrich and Parsloe's "My Partner" Combination, 23d, to a fair house, and gave good satisfaction. The hall having been closed the week previous, on account of its being pronounced unsafe by the Inspector of Buildings, accounted for the small house which greeted "My Partner." The people were afraid to venture in the building. Aldrich and Parsloe played under protest, and stated that they should sue the corporation for consequential damages, as they had every reason to believe they would have played to nearly \$800 if the building had been in

good condition. Hartz, the magician, came on the 25th and played for a week to fair business. The season closed with this combination here on the 30th. Booked: Maggie Mitchell, May 7; Lotta, May 23. C. C.

MEMPHIS, Tenn., April 25.—Jay Rial's "Humpty Dumpty" troupe played at Lenbrie's Theatre April 22, matinee 23d and night. As this is about the fifth "Humpty Dumpty" troupe this season, their business was very small. At the Greenlaw Opera House April 21, 22, 23, and matinee 23d, Fannie Louise Buckingham and company in "Mazeppa," with a white horse. Poor theatre, poor company and poor business; nothing booked. Poor Memphis will be given a "wide berth" by traveling troupes during the warm months, and "all on account of Y. F." R. T. J.

MILWAUKEE, Wis., April 27.—W. E. Sheridan is now playing at the Opera House with Mr. McCullough's company. His *Louis XI.* is exceedingly effective, and the company is making a good impression. Billy Arlington's Minstrels are to be at the Academy April 30 and May 1. F.

OTTAWA, Ont., April 29.—The Grand Opera House is full of business this week, but the audiences have been uniformly small. On Monday and Tuesday Sol Smith Russell and company appeared in "Edgewood Folks." Wednesday evening and Thursday afternoon the Holmans gave "Olivette," and Thursday evening "Billie Taylor" was produced by the same company to a very small house. On this occasion those citizens who stayed away escaped a disappointment. Mr. and Mrs. McKee Rankin have evidently survived their Toronto troubles, as they are to appear here to-night and to-morrow night in the "Danites." E. V.

PHILADELPHIA, Pa., April 29.—John T. Raymond plays this week "Fresh, the American," at the Arch Street Theatre, and is greeted every evening by large audiences. Next week will be given the sensational drama, "Back from the Grave," with Mrs. John Drew and George Darrel in the cast. Walnut Street Theatre is occupied this week by Tony Pastor's Variety Company. Next week Jarrett and Rice's comedy "Fun on the Bristol." Augustin Daly's "Cinderella at School" opens next week at the Chestnut Street Opera House. The old Broad Street Theatre, to be known now under the name of New Lyceum Theatre, will be opened Monday, 4th, by John S. Clarke, with a drama written for him by the late J. K. Planchet, and entitled "Dick Drake." J. VIENNOT.

PITTSFIELD, Mass., April 29.—As reported last week, Manager Hill's "All the Rage" was presented at the Opera House last Friday evening to a large audience. It was the first appearance of the company in this city, and may rest assured that a large house will greet them when they come again. The first scene brought a smile which did not relax until the people were home and asleep; for who can think of *Dr. Wm. Goodwin* without a laugh. The stage setting was excellent, the "Long Branch by moonlight" being one of the best scenes ever on the stage. Taken together, it was one of the best performances ever here. Last night George Knight and his wife delighted a large audience with Marsden's four-act play of "Otto." Mrs. Knight's *Lisselle* makes one think of Maggie Mitchell's *Lorle*. In addition to those companies reported, we are to have: May 9, Thatcher and Ryman's Minstrels, Academy of Music, eight o'clock; May 10, Tony Denier's Humpty Dumpty Troupe, Academy of Music, eight o'clock. D. G. B.

SAN FRANCISCO, April 16.—Mestayer's "Tourists" Party have made a legitimate hit at the Baldwin Theatre, and have become the rage. Packed houses nightly. Haverly's "Strategists" still continues to fill the Bush Street Theatre, and they have every indication of a long run. Melville Opera Company open the California Theatre with "Billie Taylor" on the 18th. The following is the cast: *Phoebe*, Emilie Melville; *Arabella*, Lilly Post; *Susan*, Tillie Verlary; *Elisa*, Mrs. E. Saunders; *Barnacle*, Tom Casselli; *Flapper*, Max Freeman; *Mincing Lane*, Harry Allen; *Billie*, Alonzo Hatch; *Crab*, Al. Henderson. It yet remains to be seen whether it will be a successful venture. On the 18th W. Edouin "Sparks" will reopen the Standard with "Dream." Edouin is a favorite with theatre goers here, and there is no doubt but they will draw. Nothing new promised. At the Tivoli they are turning people away as early as seven o'clock. "Olivette" is the attraction. More anon. PIONEER.

TOLEDO, O., April 29.—Wheeler Opera House—The Harrisons in "Photos" appeared at the Opera House April 21 and 22 to good business. The coming attractions are "The Legion of Honor" Company, April 29 and 30; "Hazel Kirke," May 9, 10 and 11; "Child of the State" Combination, May 12; W. C. Coup's United Monster Circus, May 17; "One Hundred Wives" Company, May 18; Haverly's Original Mastodon Minstrels, May 26. Adelphi Theatre—Presents for the first time Carrie Lewis-Gallagher and cannon, Carrie Brower, the Ringlers, Lillie Dean, Barry Stanwood and Lottie Francis. Fred. McAvoy, formerly manager of the Adelphi Theatre, has refitted the old Theatre Comique, and will open on Monday, May 2. It will be called McAvoy's Standard Theatre. W.

TORONTO, Ont., April 27.—At the Royal Barlow and Primrose's Minstrels played a fairly successful engagement on the

22d and 23d. On the 25th Jos. H. Keane's "Hazel Kirke" Combination commenced a week's engagement. At the Grand, on the 21st, 22d and 23d, Chas. Rice's New Evangeline Company appeared to good house. Mr. and Mrs. McKee Rankin in "The Danites" appeared at a matinee and evening performance to-day. Owing to a quarrel between McKee Rankin and Manager Sheppard the play was not given on the dates first advertised. FELIX.

UTICA, N. Y., April 29.—Mme. Rentz-Santley's "Boom of Beauty" at the Opera House on the 27th to a large house; Birch and Backus' San Francisco Minstrels on the 2d of May. The Standard Theatre Company, a Western enterprise, under the management of a Dr. Howard, of Chicago, will give "Rooms for Rent" at the Utica Opera House May 3. The genial manager (Abercrombie) of the above house has scored a success with his "Ideal Uncle Tom's Cabin Troupe" this season, the business running far ahead of his most sanguine expectations. He will thoroughly reorganize, improve and enlarge it for the coming season. They play here for one night, May 8. E. H. W.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.

NO. VII.

IT was not until near Shakespeare's day that theatrical representations were given inside of a building. For centuries previous the performances were given in the open air, just as they were given in Athens before the time of Christ.

The sacred drama, or the mysteries as the Bible stories were called, were exhibited in a sort of Punch and Judy box arrangement then called Pageant-houses. These consisted of a large high frame carriage mounted on six wheels and constructed like a dwelling house containing two stories, in the lower of which the performers dressed, and upon the boards of the upper story the actors played. This upper story was often surmounted by arches, battlements, vanes, &c., or at times left open. Rushes were strewn upon this stage. The front of the lower room was covered with fancy painted cloths, with either emblems or representations of the scenes enacted.

An arrangement representing the general scene was erected at times upon the stage. The dresses and properties used in these performances were extremely rich and costly. The actors were the members of trade guilds in the cities, and each vied with the other to make their episode of the story richer and handsomer than the others, which, in a manner, must have destroyed the harmony of the whole. The actors painted their faces. The old time mask had been abandoned. This peculiar stage had the whole city for a theatre. I am speaking now of the English stage previous to its introduction into our midst. In one play there would be eight or nine stages. They were drawn from one street to another just as the caravan of a circus in a parade. The people did not line the streets, but congregated at convenient places, when the stage would stop and the actors would go through their performance, then move on to some other appointed place, when another wagon would come up, and so on through the whole series, each wagon representing a certain period of the story. The time of performance was six o'clock in the morning, and nine separate pageants were exhibited in one day; sometimes they continued through three or four holidays. The Grecian stage was the original stage of the world. Their mode of representation was exactly the same as the old English; the stage constructed in the same way, only it was stationary and built of solid masonry, encircled with walls open to the sky. The Elizabethan era of the drama had made its appearance before the performances were given on stationary stages. Then the actor strutted his brief hour upon scaffolds erected in inn yards and court yards on account of their specious areas, galleries and private passage ways.

Old writers say the form of the modern theatre is indebted to these models, but the models of our first class and later theatres are constructed upon the original scheme of the Greek theatre. It was not a horse shoe that suggested the present form of the interior, because this form was in existence over three hundred years before Christ. It was purely the result of mathematics—a circle being the original ground plan; this was sected and intersected by geometric lines; within which circle was inscribed four equilateral triangles, the angles of which touch the circumference at equal distances. The bases of these triangles, it will be seen formed parallel and horizontal lines which were accepted as the various divisions sought for to divide the interior into its necessary divisions. Hogarth's line of beauty has somewhat modified this arrangement into the present interior contour of our first class theatres.

When we know that the details and appointments of a regular theatre were an accomplished fact half a century before the Christian era, among the Athenians, we are forced to the conclusion that two obstacles lay in the way of later Anno Domini centuries adopting them, and these were—want of means and convenience; customs and manners of the people also placing a barrier in the way.

The ancient theatre was built for its interior, being for a special purpose. Masks were needed for their acoustic properties, and must have been necessary when you consider that an audience of 30,000 listened to the works of Sophocles. The acoustic qualities are now put into the building. The Grecian and Shakespearian theatres, as seen in old pictures, are not, by any means, beauties of architecture or models of ornament in the precincts where they were built. They were interiorly for the adequate representation of dramatic entertainments of a certain kind before a large and miscellaneous audience. Looking at these grotesque buildings with modern eyes the casual student would suppose them to be a barrack or a manufactory, rather than a Thespian temple. This style of edifice was carried from Athens to Rome, Herculaneum and to London, modified a little in the latter place, and this, too, down to a very late period in Christian chronology.

It is not until the sixteenth century that we hear of an English theatre being built for such purposes out of the inn buildings; then followed that grand, histrionic series of temples erected in London, beginning with the Black Friars Theatre, in 1570, to Covent Garden Theatre in 1733.

The seats were originally classified according to the station in life of the auditor. Seats nearest the orchestra were assigned to members of the council. Young men sat by themselves. Foreigners were obliged to take a back seat; women were only admitted to witness tragedies, and then they sat by themselves. Slaves were also admitted.

The present mode of putting plays upon the stage with all their truthfulness to modern life, is of very recent origin. It began with Le Kain and Talma in France, and was brought towards perfection in England by Macready and Charles Kean, the Kembles fully perfecting the introduction.

Shakespeare saw in his day the ridiculous antics of a mimic battle when represented on the stage; he laid great stress upon the minds of the auditors imagining the actual scene for themselves. He was satisfied to apologize for disgracing the name of Agincourt:

"With four or five most vile and rugged foils,
Right ill disposed in brawl ridiculous."

When the two-story stage was given up the change was only a slight improvement. The stage was only a raised platform about six feet from the floor and projected into the interior about thirty feet, and was about fifteen feet wide. This was divided into two parts, the front being for performances the rear for dressing; a tapesstry was hung over the division. The platform was lighted with lanterns or wax lights, and the building lighted by circular wooden frames into which wax candles were stuck. Invisible lamps were not introduced until after Garrick returned from France, when the innovation was introduced into Drury Lane Theatre. Sometimes the curtains were made of silk finely decorated, or woolen with scenes worked on them. They parted in the middle, and the actors peeped through the division for their cue to come on. Above the division was a balcony or upper stage about eight feet higher; this was used for court scenes, as that for the King and court in "Hamlet," or for the citizens of Angiers above the gate in "King John," and similar scenes. These old stages were separated from the audience by balustrades.

No account is given of painted scenes previous to 1605, when Inigo Jones exhibited them in three plays before James I. at Oxford. It was the custom to put the name of the place where the supposed action was upon a board suspended from the ceiling. During the performance of a tragedy the stage was draped in black. All female parts were taken by boys. It was not until 1660 that a woman appeared on the stage. Some young men became celebrated for their female characters.

Previous to the Restoration plays began at one o'clock in the afternoon, and usually occupied two hours. After Charles II. returned from the Continent the time was changed to four o'clock in the afternoon, and the play lasted three or four hours, there being two plays given.

We can imagine, then, what a primitive stage that must have been at the end of Governor Kipp's "long room," "the theatre in Nassau street." It was the first proscenium in the city. About five feet from the floor were raised the boards so nobly trod by the first comedians. The scenes, curtains, and wings were all carried by the managers in their property trunks. Suspended from the ceiling was a green curtain that had done service in Jamaica, in Maryland, and in the merchant stores outside of Philadelphia. A pair of paper screens were erected upon the right and left hand sides for wings. Six wax lights were in front of the stage, underneath being the orchestral chairs, seemingly a part of the audience, the orchestra consisting of a German flute, horn and drum player. Suspended from the ceiling was the theatre chandelier, consisting of a barrel hoop, through which were driven half a dozen nails, into which were stuck so many candles.

The scenery consisted of two or three drop scenes, representing a castle and a wood, bits of landscape, river, mountain and dell; others were the inside of a house, which, by the introduction of two chairs and a table, served either as a stateroom, parlor or royal hall. Before the theatre closed they had improved upon these, and the fittings were convenient for a first-class company.

[To be Continued.]



NEW YORK, WEDNESDAY, MAY 4. 1881.

OUR Australian correspondent gives us the official report of the awards on pianos, organs, &c., at the Melbourne Exhibition. As will be seen, his communication was sent via Brindisi. It would have been better had he trusted to the San Francisco steamers, inasmuch as we received dates of March 22 per Pacific mail prior to the receipt of his communication of March 1.

NOTES AND ACTIONS.

...J. P. Hale shipped one hundred and twenty-eight pianos during the last week.

...E. A. Van Meter, of Peoria, Ill., musical instrument dealer, will shortly remove to Lincoln, Neb.

...John A. Kieselhorst, St. Louis, has been in the city of late arranging for agencies which he will declare ere long.

...Last Saturday Gabler notified his men who are on strike to take away their benches and tools from his factory.

...The suit of Kelly vs. Weber, mentioned in last week's COURIER, was decided against Weber, who has appealed the case.

...Gabler paid off ninety-five workmen last Saturday night. The men on strike are beginning to feel very uncomfortable.

...J. P. Hale's average manufacture of pianos at present is from twenty to twenty-five pianos a day, about one hundred and forty a week, and still his agents complain that they cannot get pianos enough.

...Ludden & Bates, Savannah, were touched up by fire on Tuesday night of last week. They send word that the damage will not exceed \$1,000, which is fully insured. They say that it was a "close call," but that there will not be any interruption to business.

...Among the callers at Billings & Co.'s warerooms during the past week were, David M. Dunbar of Corning, N. Y., E. J. Albert, Philadelphia, Pa., John A. Morrow, Trenton, N. J., A. M. Bronson, Susquehanna, Pa., Mr. Healy, of Lyon & Healy, and Mr. Pomroy, of Pelton, Pomroy & Co., Chicago, Ill.

...Washington telegrams relative to the growth of the foreign trade of the country, thus far in the current fiscal year, swell what is called the trade balance, to the advantage of the United States, to the 31st of March—nine months—to \$234,844,000, a gain on the exhibit for the same portion of the preceding fiscal year of about \$74,000,000.

...Daniel Hess, of No. 33 Maiden lane, has just invented a new violin box, which is one of the most unique designs ever patented in this country. The box is made of the same shape as the violin, and has an inner band of metal where the lid closes on the body of the box. This band prevents dust or moisture from getting into the box to affect the violin. Handles placed on top or at the sides make it easy to carry. The box is made of black walnut, and is very handsomely finished both inside and out.

...On regular exhibit of the week's export clearances of produce and merchandise from New York to foreign ports, a slight improvement is noticeable, thus keeping the grand total to date in 1881 largely ahead of that for the same portion of 1880 and 1879. The past week's export clearances hence, exclusive of specie, reached a valuation of \$6,532,700 against \$8,197,000 same week in 1880, and \$5,505,500 the corresponding week of 1879. The aggregate since January 1 is up to \$120,199,100, against \$108,384,400 same period last year, and \$96,480,300 in 1879.

Boston Notes.

[FROM OUR REGULAR CORRESPONDENT.]

BOSTON, Mass., April 30, 1881.

THE condition of the pianoforte interest in Boston is condensed in the following statement: Dealers in this city, as elsewhere, have enjoyed a better trade during the past twelve months, than at any other period in the history of the business; and only since the interruption of the means of transportation has there been any lull in the trade. Although since the first of February the Western trade has been quiet, manufacturers have made and sold more instruments than a year ago. This is the testimony of Henry F. Miller, Ditson & Co., and other well known makers and dealers. A strong feature of the business has been the increased demand from Sunday schools all over New England, and still another feature is that the better class of instruments are wanted. In this connection, without being charged with "puffing" this, that or the other maker, it is proper to say that the instrument made by Henry F. Miller & Co. for Sunday school as

well as high and public school use has become a decided favorite, for reasons which are unnecessary for me to refer to at this time. The city of Boston a long time ago adopted the Miller instrument in many of its public schools.

Respecting prices, pianofortes cost more than they did a year ago, on account of the increased cost to manufacture, the advance ranging from \$20 to \$50. It is also remarked that there is less competition in the business and makers are stiff in their prices.

Boston manufacturers claim that they make some of the best instruments in the world. They certainly employ some of the most skillful workmen there are in the country; the stock used is the best to be had, and every maker is jealous of his reputation.

As an evidence of the healthy condition of the business, several leading manufacturers are preparing to enlarge their facilities during the coming season. It is stated that one manufacturer has just bought an out-of-town establishment; another concern is making more pianos than it did at this time a year ago, and a large organ manufacturing concern, appreciating the situation, thinks of engaging in the piano business the coming season. Manufacturers have no fear of an over production.

Talking with a leading dealer respecting the growing demand by the West and South for Boston pianofortes, he said: "Many Western and Southern dealers and buyers who visit the attractions of Boston and its vicinity in the summer months with their families, improve their visits by purchasing our pianos;" and thus do the makers of pianos here realize a certain kind of trade which they would not probably have were it not for the summer attractions of the New England seashore and mountains.

The demand for upright pianos continues large. The Wood Company, at Cambridgeport, is now making an excellent instrument, and its uprights go to all parts of the country. It is a noticeable feature of this trade that the upright instrument is in greater demand in the cities. Square and grands continue to hold their own.

It is worthy of remark in connection with the pianoforte trade, that one of the leading Boston concerns in the business, that of Henry F. Miller, believes in continuous advertising. This house constantly has its sign in our leading newspapers. The concern has grown from small beginnings until now it stands among the foremost of the piano makers of the country.

The organ trade is also in a prosperous condition. This branch of business is carried on in a quiet way, but a large volume of business is produced. Mason & Hamlin, at their factory on Broadway, Cambridgeport, are pressed with business, much of it entering into the export trade. The Smith Company, Boston, also report a good demand for its instruments. The country demand for medium-priced instruments was never better than it is at this season. In my next letter I will give some details respecting the present condition of the organ business in Boston.

Ditson & Co., Washington street, report an excellent trade during the past fortnight in the way of orders for pianos and musical merchandise generally. With the approach of the "summer season" dealers are anticipating a good trade from the various resorts. An important factor in the music trade is the demand for musical goods incident to the summer exodus. This is a comparatively new feature, growing out of the æsthetical character of that society which now tarries at the seaside or among the mountains during the "heated term."

The Massachusetts Legislature has passed a law protecting persons who buy pianos and other musical instruments on the "installment plan," by which such persons may have a chance to redeem the property within fifteen days, after it has gone back into the hands of the seller, in case of failure to pay the last installments at the time agreed upon. The new law is a just one, and only unscrupulous dealers would seek to take advantage of a buyer's misfortunes. VIGIL.

Chicago Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, NO. 8 LAKESIDE BUILDINGS, CHICAGO, ILL., April 26, 1881.

THIS week, although bright and sunny, is rather a poor one as far as the trade is concerned.

Story & Camp, however, report business brightening up. Mr. Parmalee, of the Mathusek Piano Company, of New Haven, is now in the city. His patent fire extinguishing apparatus is now on trial here.

The Chicago, Burlington and Quincy Railroad has just issued a novel convenience in the shape of a complete county map of the United States. The map comes in two sections, which, when joined, make a perfect pocket map of the whole country. It is sent free on application, and every traveling man ought to carry one constantly in his breast pocket. The number of applications already received for this map is surprising. This road claims to be the only one running two through trains daily (including Sunday) from Chicago to Kansas City.

The Illinois Central Railroad, accommodating as ever, intend erecting a fine depot at South Park Station. This will be a welcome improvement, as South Park is a great summer resort, open air concerts being a constant summer feature of the place. G. B. H.

Utica Trade Notes.

[CORRESPONDENCE OF THE COURIER.]

UTICA, N. Y., April 29, 1881.

E. D. BUCKINGHAM, our leading man in the music trade, is getting up a mammoth excursion to the May Festival in New York, over the Delaware, Lackawanna and Western Railroad. He is enterprising and a "driver" in business matters, and it is to be hoped that he may make a success of the above. He is also publishing a neat little journal, the *Monthly Musical Review*, which is getting up quite a circulation hereabouts. Business has improved here considerably with the recent favorable change in the weather, and the outlook is fair for a good spring business in this section. E. H. W.

Savannah Notes.

[FROM OUR OWN CORRESPONDENT.]

SAVANNAH, Ga., April 30, 1881.

THE "Pirates," given by Professor Mallet and home talent, was a decided success, especially financially. The Masonic bazaar and fair is still in full blast, and Mahushek pianos at a premium. Ludden & Bates had a very narrow escape last Tuesday A. M. The shoe store adjoining was destroyed by fire, and the fire had made its way into Ludden & Bates' store, burning part of their organ ware-rooms, and several organs and pianos and damaged about \$1,200, as much as I can learn. They have one of the organs completely destroyed now in their show window, called the fireman's favorite, "ebonized case," and when I called to see the head of the concern, everything was in confusion, and one would have thought it useless to call again before the last of the week, but at 12 o'clock that day I happened by and everything was to rights, and they had at that time already boxed and shipped four pianos and seven organs. Mr. Bates said: We have no time to bother with fires, and it was so, for there lay at least ten or twelve orders waiting for the proper person to get off. Wm. Ludden's new song, "On the Rappahannock," is in great demand. MAX.

Melbourne International Exhibition.

[FROM OUR OWN CORRESPONDENT.]

MELBOURNE, March 1, 1881.

THIS letter goes by Brindisi instead of by the San Francisco route, which has been missed in consequence of alterations in the mail communication inland between this city and Sydney. The awards on musical instruments, though not possessing much interest to your readers in the United States in consequence of none of your pianoforte makers being represented, have been made, and are herewith forwarded as follows:

GRAND PIANOS.

CONCERT GRANDS—First Order of Merit.—Erad, France; Blüthner, Germany; H. Herz, France; Brinsmead & Sons, England; Phillip Herz, France.

SEMI-GRANDS—First Order of Merit.—A. Bord, France; Schiedmayer & Söhne, Germany.

SHORT GRANDS—First Order of Merit.—E. Kaps, Germany; Campo Brothers, Belgium.

SEMI-GRANDS AND SHORT GRANDS—Second Order of Merit.—C. T. Gebaur, Germany; F. Oeser, Austria; A. Thibout (Veuve), France; E. Westermayer, Germany; R. Ibach & Son, Germany; L. Holz, Austria; C. Hofman, Austria; E. Seiler, Germany.

COTTAGE PIANOS.

First Order of Merit.—Schiedmayer & Söhne, Germany; Erard (Veuve), France; G. Schwechten, Germany; Henri Herz, France; Phillip Herz, France; K. Scheel, Germany; Challen & Son, England; J. Brinsmead & Sons, England; J. P. Lindner & Son, Germany; W. Biese, Germany.

Second Order of Merit.—J. Blüthner, Germany; Bruzzi & Nicolai, Italy; Zeitter & Winklemann, Germany; E. Rosenkranz, Germany; K. Maud, Germany; F. Hundt & Son, Germany; F. Schilling, Germany; Holling & Spaugerberg, Germany; A. Bord, France; J. G. Irmeler, Germany; J. Mayer & Co., Germany; Boisselot Bros., France; Aucher Bros., France; C. E. Soufflet, France; Iröst & Co., Switzerland; Campo Bros., Belgium; A. Dassel, Germany; A. Forster, Germany; A. Thibout (Veuve), France; C. Eckermann & Co., Germany; J. Dörner & Son, Germany.

Third Order of Merit.—E. & G. Kanhauser, Germany; H. D. Schöke, Germany; R. Ibach & Son, Germany; —Ruch, France; F. L. Neumann, Germany; C. J. Quandt, Germany; E. Westermayer, Germany; K. Ecke, Germany; G. Ajello, England; Debain & Co., France; L. Romhildt, Germany; G. Mola, Italy; J. Pflaie, Germany; F. Kuhla, Germany; Iraw Bros., Germany; C. Roesler, Germany; Knake Bros., Germany; C. Schmidt, Germany; L. Neufeldt, Germany; H. A. Ivory, England; T. Gerhardt, Germany.

Fourth Order of Merit.—G. A. Berrins, Belgium; B. Van Hyfte, Belgium; T. Weatherhill, Victoria.

ORGANS, HARMONIUMS, AND ACCESSORIES.

First Order of Merit.—Smith American Organ Company, Boston, Massachusetts, organs; Debain & Co., Paris, harmonium; B. Samuel & Sons, London, school harmoniums; Gavioli & Co., Paris, barrel organs; Imhof & Mufke, Germany, orchestrons; C. Pehling & Sons, Paris, pianoforte actions; Corbeil, Paris, keyboards; Este've, Paris, reeds for organs and harmoniums.

Second Order of Merit.—G. T. Steinmeyer, Göttingen, Germany, harmoniums; Taylor & Farley, Worcester, Massachusetts, organs; Peloubet & Co., New York, cabinet reed organ; H. Burger & Co., Germany, harmoniums; Debain & Co., Paris, mechanical piano; W. Bruder & Sons, Germany, saloon organ and saloon flute organ; F. H. Heine, Germany, orchestron.

Third Order of Merit.—G. Mola, Italy, harmonium; Guilianno, mechanical piano.

Fourth Order of Merit.—G. Mola, Italy, mechanical piano.

Fifth Order of Merit.—A. Fuller, Melbourne, church organ.

You will perceive that the Smith American Organ Company,

Boston, Mass., has been awarded the place of honor, which, I presume, will be gold.

Although J. Estey & Co., Brattleboro, Vt., made a most excellent display of their well known reed organs, they were not entered for competition; hence the non-appearance of their names in the list of awards.

THE MUSICAL AND DRAMATIC COURIER, as one of the publications of the Lockwood Press, obtained an award of the first order of merit as a periodical publication; another award of the first order of merit for printing of the ordinary kind. A third award of the first order of merit for electrotyping printing—those miniature copies of your No. 40—and a fourth first order of merit in art. Thus you have scored four awards of the first order of merit, an achievement never before accomplished by any publication, except by *The American Mail and Export Journal*, which is also printed at the Lockwood Press, New York. At the Exhibition THE MUSICAL AND DRAMATIC COURIER was a great favorite, and its subscribers in Australia are still increasing.

G. H.

Box 86, G. P. O., Melbourne, or box 337, G. P. O., Sydney.

Pipe Organ Trade.

WM. M. WILSON reports trade quite good considering all things. He is finishing one or two new instruments of two manuals each, with some eighteen or twenty stops. The tone and general distribution of the registers merits very warm praise.

Johnson & Son, Westfield, Mass., seem to be the favorite organ builders in Detroit. This firm is erecting an organ for the Universalist Church of that city, and have also secured the contract for an organ to be placed in the Westminster Presbyterian Church, to cost the nice sum of \$4,000. The organ for the Universalist Church is thus constructed. It has three manuals, CC to A, and a pedal keyboard, CCC to D. The great manual contains a double open diapason, 16 ft., open diapason, 8 ft., viola da gamba, 8 ft., doppel flöte, 8 ft., octave, 4 ft., flute harmonique, 4 ft., twelfth, fifteenth, mixture (4 ranks) and trumpet, 8 ft. The swell organ includes a bourdon, 16 ft. (divided), open diapason, 8 ft., viola, 8 ft., stopped diapason, 8 ft., quintadena, 8 ft., flauto traverso, 4 ft., violina, 4 ft., flautino, 2 ft., dolce cornet (3 ranks), corneopane, 8 ft., oboe and bassoon, 8 ft., and vox humana, 8 ft. The solo organ contains a geigen principal, 8 ft., dulciana, 8 ft., melodia, 8 ft., fugara, 4 ft., flute d'amour, 4 ft., piccolo, 2 ft., and clarinet, 8 ft. The pedal organ contains four registers: open diapason, 16 ft., bourdon, 16 ft., violoncello, 8 ft., and trombone, 16 ft. The accessory stops are swell to great unison coupler, swell to great octave, swell to solo, solo to great, solo to pedal, great to pedal, swell to pedal, tremolo to swell, and blower's signal. The pedal movements are on the great manual, forte, mezzo-forte (double acting), mezzo-piano, same, and piano, same. The pedal movements on the swell manual are: Forte, mezzo-forte (double acting), mezzo-piano, same, and piano, same. There is a great to pedal coupler (reversible), and a balanced swell pedal. The pneumatic lever is applied to the great manual and its various couplers. The organ will be blown by a water motor.

Following is the specification of a new organ for St. Andrew's Cathedral, Honolulu, Sandwich Islands, now being built by George Stevens & Co., of East Cambridge, Mass. It is to be shipped from Boston on June 1, and which will arrive at its destination by October. The organist will set up the organ, and also build and voice the 4 ft. flute stop for the great organ. Great organ, 58 notes, CC to A—Bourdon, 16 ft.; open diapason, 8 ft.; dulciana, 8 ft.; melodia, 8 ft.; principal, 4 ft.; twelfth, 2½ ft.; fifteenth, 2 ft.; flute, 4 ft.; trumpet, 8 ft. Swell organ, 58 notes—Violin diapason, 8 ft.; salicional, 8 ft.; stopped diapason, 8 ft.; principal, 4 ft.; flute harmonique, 4 ft.; mixture (2 ranks); oboe, 8 ft. Pedal organ, 27 notes—Open diapason, 16 ft.; bourdon, 16 ft. Mechanical—Swell to great, great to pedal, swell to pedal, tremolo, pedal check, bellows signal. Pedal movements—(1) forte, great organ; (2) piano, great organ; (3) manual to pedals (reversible); (4) swell pedal.

The Commercial Situation at New York.

WITH the advance into the spring months and the almost general resumption of inland navigation for the season, increased commercial activity has been developed. The distribution of merchandise has been progressing with more vigor and, as a rule, on a comparatively steady basis as to values. Produce movements have been likewise augmented perceptibly in volume, though more or less affected by speculative manipulation, which told most decidedly on breadstuffs and provisions, in which the fluctuations as to prices have been frequent and wide. Accounts of floods at various points of the interior, occasioning great destruction of property and consequent grave distress and misery, formed the chief offset to the recent encouraging developments in the industrial and commercial lines of effort. Export operations have been stimulated by the further severe and remarkable break in ocean freight rates by steam for British and continental ports, due, immediately, to the unusual pressure to place accommodation for early use, but, in part, to the eagerness of owners and agents to get the vessels controlled by them back to Europe with the utmost dispatch,

to enable them to profit by the enormous outflow of population from the principal seaports of western Europe and the resulting promise of liberal and remunerative revenues from emigrant passenger traffic.—*Bradstreet's*.

The Modern Pianoforte.

By S. AUSTEN PEARCE, Mus. Doc., Oxon.

[Concluded.]

THAT a general compromise, or sacrifice of truth to convenience, must be made in instruments having twelve fixed tones to the octave, will be seen by a comparison of three most closely related diatonic scales, and their respective proportions:

	G.	A.	B.	C.	D.	E.	F.	G.	A.	B.	C.	D.	E.	F.	G.
F.	540	480	432	405	360	324	288	270	240	216	207	180	160	144	135
G.	240	216	192	180	160	144	135	120	108	96	81	72	64	54	45

It is clear to the meanest comprehension that the sound "D," the second note of the scale of "C," differs from "D," the sixth note of the scale of "F;" and also that the sound "A," the sixth note of the scale of "C," differs from "A," the second sound of the scale of "G;" and similarly, in the ratio of 80 to 81. The relative speeds of the vibrations of each note of the diatonic scale are here given for the convenience of persons accustomed to calculate by their aid.

The true diatonic scale may be represented in various ways, which may occasionally prove useful in measuring intervals, although the divisions are not exactly correct. Such as—

ASCENDING SCALE.	1. The Periphery of a Circle.	2. 53 Degrees.	3. 301 Degrees.	4. 730 Degrees.	5. Mean Semitones.
C.....	33° 31' 11"	5	58	68	1.1173
D.....	31° 10' 22"	5	51	124	2.0391
E.....	28° 54' 16"	8	46	111	1.8249
F.....	26° 41' 11"	9	51	124	2.0391
G.....	24° 31' 11"	5	28	68	1.1173
A.....	22° 16' 16"	8	46	111	1.8249
B.....	19° 54' 22"	9	51	124	2.0391
C.....	17° 41' 11"	5	58	68	1.1173
	360° 0' 0"	53	301	730	12.0003

But the logarithms of the ratios of the intervals are most generally used. The logarithmic or equiangular spiral best illustrates to the eye the return of the octave, the curve being so drawn that a complete revolution halves the distance from the pole. It is also valuable for other properties besides this geometric periodicity, representing a continuously rising tone. It is evident that any note, say "D" on the pianoforte, which has to do duty for all the various kinds of "D," as well as those of "C double-sharp" and "E double-flat," must be so attuned as to form a happy mean between them.

If, then, in the extremely simple case given above, drawn from the triune system of scales and chords, exemplified in the most insignificant compositions, one may be led to doubt and difficulty, it is easy to understand that violinists and others prefer to follow blind rules, leading them to make, for instance, all notes with sharps, higher than their enharmonic equivalents in flats, and *vice versa*, in elaborate compositions that would involve calculations of extreme complexity; or, in such cases, to follow their own subjective feelings rather than seek justification by mathematical proofs, especially when performing alone their own parts, and thus not called upon to act in conformity with others. In such cases, notes depressed, and having a downward tendency, are more depressed; and notes raised, which are aspiring, are made more elevated. The interval C : G flat would therefore be contracted, and that of C : F sharp enlarged in the following (frequently heard) expressions:

{ G-flat.....F. { F-sharp.....G.
{ C.....D-flat; and { C.....B.

The "C" in the first progression is also virtually a raised note, and the "C" in the second a depressed note, as may be seen by reference to the scales indicated by the terminating chords. The laws which musicians obey, consciously or unconsciously, in the ordinary routine of composition and performance, are very fascinating, and will ere long be systematized.

The three scales given above prove that the chord of A-minor, formed with two notes from the chord of C differs in altitude from the chord of A-minor formed from the chord of the parallel A-major, by depressing the third; and also that the minor-third from the second to the fourth note of a scale is smaller than the remaining minor-thirds. These facts seem to have escaped the attention of all writers on harmony, who bewilder students with elaborate arguments respecting the so-called "chord of the added sixth," that undermine their own theories. For further particulars the reader is referred to the article on "Imperfections of Modern Harmony," by the same author (page 161).

Having now drawn attention to the use of the pianoforte, its evolution, longevity, ailments, etc., and compared it with the violin with reference to its vitality; having also shown some of the singular facts that are the common experience of pianoforte makers and tuners respecting the human ear, and the system of temperament, which has not been a hindrance to the course of modern art—let us now consider that remarkable phenomenon, the "peculiarity of the key," which remains, or is acknowledged to remain, by most candid persons, even now that equal temperament is universal and that the pitch has been gradually raised.

In the English translation of Bombet's "Life of Haydn" a

list of the keys is given with their acknowledged characteristics appended. Thus: "D-flat major. Awfully dark. In this remote key Haydn and Beethoven have written their sublime thoughts. They never enter it but for tragic purposes." Again: "A-flat major. The most lovely of the tribe. Unassuming, gentle, soft, delicate, and tender, having none of the pertness of A in sharps. Every author has been sensible of the charm of this key, and has reserved it for the expression of his most refined sentiments." And so on. Now, it was never supposed that the peculiarities of the keys could be confused with the peculiarities of the old modes, such as Dorian, Phrygian, &c., which led Dryden to say, "Softly sweet in Lydian measure;" for all these modes were designedly, mathematically, and markedly, dissimilar. But it was generally supposed that the "unequal temperament," which favored some keys at the expense of others, led to the various, otherwise unaccountable, characteristics. These, however, have remained, singularly enough, with the "equal temperament," by which system all the keys are equal—i. e., the ratios of their intervals are precisely similar.

This peculiarity of the key is not to be confounded with other accountable differences, such as induce composers to write in flat keys for military bands to attain the greatest brilliancy, and in sharp keys for orchestras for the same end. In these cases the greater number of open notes (more naturally and simply formed tones) and other such known facts lead to a clear understanding on this point. But in the pianoforte no such considerations can be made to account for the subtle phenomenon. It was once supposed that the absolute pitch employed was the cause of the difference; but since the time of Haydn the pitch in all countries has risen to such an extent that the scale of A-flat characterized above has become virtually the scale of A-natural, with which it was there compared; but no corresponding variation of opinion respecting it has been recorded. Ladies still commonly express a decided preference for flat keys, and probably for this reason fashionable drawing-room music is generally cast in four or five flats—although these keys may be also chosen partly because, according to the conformation of the hand and the disposition of the ivory keys, the chords with flats are more easily and readily controlled, especially when distributed in the arpeggio style, and have to be played with great speed, freedom, and facility. But the various attempts made to account satisfactorily for key character on the pianoforte have hitherto only demonstrated that reason and understanding are incapable of fathoming and explaining the matter.

The pianoforte of the present day is, as we have seen, the result of many contributions. Posterity alone can pronounce judgment upon it, and show in what it is deficient; for who shall say what the "pianoforte of the future" will be? We ourselves complacently regard our age and its works, while anticipating the constant progress of the human race and its increasing ability to "reveal itself in tones."—*Popular Science Monthly* revised by the author for THE COURIER.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended April 30, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
U. S. of Colombia.....	1	500	1	500	1	500
Central America.....	1	100	1	100	1	100
Mexico.....	2	44	1	50	1	50
Hamburg.....	6	300	5	1,165	1	1,165
Rotterdam.....	2	106	1	106	1	106
London.....	10	580	1	106	1	106
Totals.....	20	\$1,030	6	\$1,665	2	\$150

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BOSTON EXPORTS FOR THE WEEK ENDED APRIL 23, 1881.

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	No.	Value.	No.	Value.	Cases.	Value.
French West Indies.....	2	\$200	1	100	1	100
England.....	17	1,185	1	100	1	100
Totals.....	19	\$1,385	2	200	2	200

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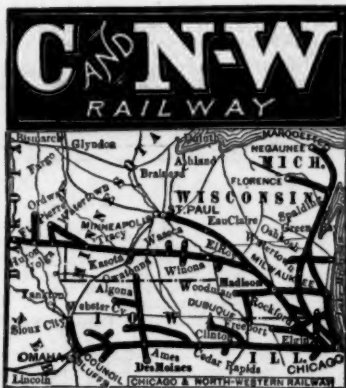
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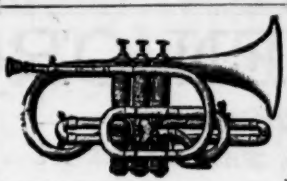
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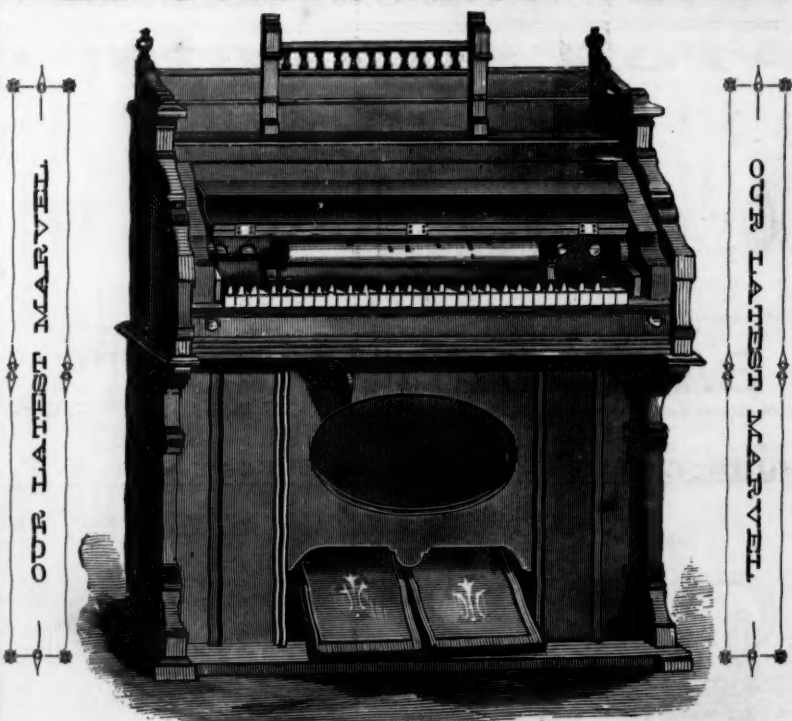
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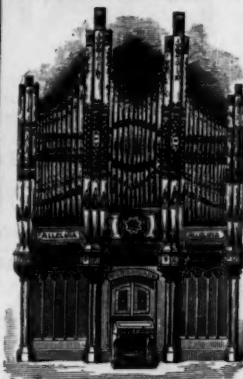
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